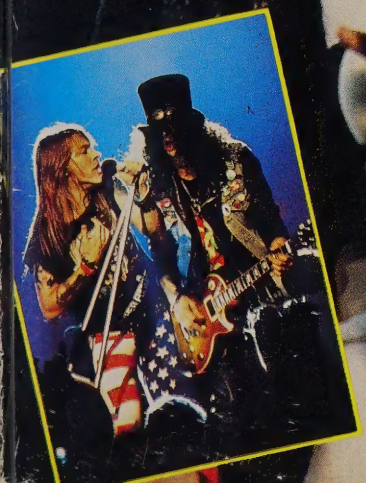
FREE 16 PAGE MINI-MAG

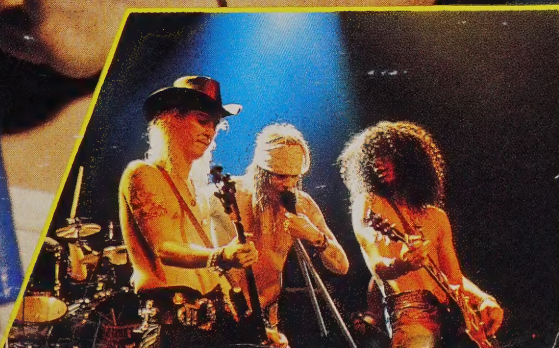
THE *HIT PARADER* INTERVIEW

AXL SPEAKS!

THE COMPLETE OUTRAGEOUS CONVERSATION

PLUS INCREDIBLE PHOTOS!!





AXL SPEAKS OUT!

BY ANDY SECHER

Axl Rose. Quite simply, it's the most famous, and infamous, name in rock. Let's face it, even your grandma in Iowa probably knows about Guns N' Roses' notorious frontman—even if it probably is for all the wrong reasons. Sure he's controversial. Sure he knows how to take things right to the edge—and then occasionally push 'em right on over. And sure he knows how to get his millions of supporters worked to a fever pitch, both through his outrageous actions and his incredible showmanship. But there's a lot more to Axl Rose than inciting riots and creating international incidents. In the space of four years, he's helped create a musical legacy that may well be unmatched in the contemporary rock field. The guy's a visionary with the talent and drive to push himself and his Top Gunners to the very peak of their abilities.

It's no secret that Axl's fiery personality and those right here at **Hit Parader** have more than occasionally run afoul over the years. He's "serenaded" us in song on *Get In The Ring*, and taken his share of potshots (fairly or unfairly) at us—and we've returned the fire in kind! But recently **HP's** relationship with Mr. Rose has taken a turn for the better. His oft-discussed time in therapy has obviously cooled some of his offstage fires, and when his publicist contacted us to say that Axl wanted to once again establish close working ties with us we understandably jumped at the chance. During our lengthy conversation (the first installment of which appeared in last month's issue) Axl opened up about just about everything—his feud with the press, his hopes for a happy home life and his future musical plans. We figured that this historic interview deserved more than just a few pages inside this month's **HP**, so we're providing you with this special 16 page mini-mag which features the entirety of our conversation with Axl Rose.



Axl & Slash: "The first time I met Slash I said 'The world's gotta see this guy.'"

Hit Parader: Is it impossible for you to lead any sort of normal life—to hang out at the mall, to go to a movie?

Axl Rose: Basically life on the road is hotel rooms and planes—unless you have a lot of security with you. It depends on how hectic the city is. If it's not too bad, I can go out with just two security people and have a normal day; go shopping or just walk around. In Bogota, Columbia, it was *really* hectic. You needed about two vans of security people just to move around. It was a nightmare. At this very moment, there are about 500 kids standing in front of the hotel. I went to an antique store down here the other day because I collect antique crucifixes, and it was kind of fun because I ran into a bunch of school girls all dressed in their outfits. They knew who I was, and it was really kind of cute.

COVER PHOTOS BY ROBERT JOHN

HP: Is there any place on Earth where you can go and not be recognized?
AR: I don't know. It's rare. I'll go someplace like Portofino, Italy, on vacation, and the next thing I know is that I have to stop eating dinner because there are people all around. Probably the easiest place for me to get around in is L.A. The second is New York—there, they just say "Yo, Ax," and that's it. But they can spot me there no matter what I'm wearing, so I don't even bother trying a disguise. They just assume that's my new look.

HP: How do you find the material from **Use Your Illusion** evolving as you've played it night after night on the road?
AR: With most of the songs, we put everything we had into it when we recorded it. So each night, whether you're into playing it or not, you have to rise to it. It's still a challenge to get that song right each night. That's what keeps us going. We had to quit the show in Bogota early the other night—and that's only the third show we've had to cut short for technical reasons or riots, or whatever—and that bothered us a great deal. We still care very deeply about every song we do.

HP: Is there one song in particular that you really look forward to playing each night; and, conversely, is there one you dread performing?
AR: I can't say that there's any one song that I really look forward to doing; hopefully something will spark my emotion and I'll really have a good time. But it's always different every night. You never know which song is gonna get you excited. Right now we kind of feel obligated to play the hits, and while that's a little hard on us, we feel that to do a good show and give the people what they want, we have to do that. We're really not into doing that. In fact, that's why we're back on the road in America in February.

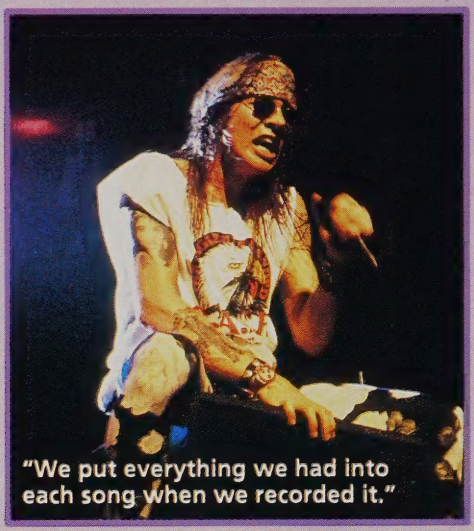

In New York they just say, "Yo, Ax!"

PHOTO: ROBERT JOHN

HP: Tell us about that tour.
AR: We're calling this one the **Skin And Bones** tour, and it gives us a chance to play the other songs—the ones that aren't necessarily the hits. It will be all stripped down to just the six members of the band and a small stage. We'll use the video screens and maybe some cool lights, but it'll be only an hour and forty-five minute set, and we're really excited to have the Brian May band as our opening act. I always loved Queen, so that's very exciting for me. And

we're gonna be playing arenas in cities that we haven't played yet.

HP: You've been on the road almost non-stop for the last 18 months. How do you keep going?


"We put everything we had into each song when we recorded it."

AR: It really hasn't been straight time on the road. It's been three or four month jaunts, and then you have a month or two off. But during that time you're trying to get your home life together or do whatever videos or recording you're doing at that time. But since we've started I've only had one real vacation—that was in Portofino. And there within hours, everyone seemed to know I was there. We ended up having room service all the time. It sounds tough, but it's actually kind of cool. I like to be real private; you don't always want everyone around you- even when they like you. But at the same time, if they're not there, you wonder what you're doing wrong.

HP: Do you ever worry about burn out? It would seem like you really don't have time for a personal life.

AR: I really felt burnt out a lot on the first tour we did with Skid Row. It was very hard for me to be out there because all of the songs were a part of my past, and I wanted to get on to my future. The burnout thing hits and that's when we change the set around a little bit. The South American tour, for instance, has really gotten Slash, Gilby and me very excited, especially about the people and their responses to the show. It's brought new life into it. To be honest, the American tour was really hard because with Metallica playing a full set, and the crowd being really tired by the time they got to us, and so many spectators who really weren't into the music—people who were there just because they wanted to see what everything was about—it was difficult for us. In Europe, Japan and even South America, everyone who comes to the show is really into the music. With that many people on the American tour just standing around and not giving us energy back, it was really hard for us to keep up our energy level.

HP: Don't you think that the percentage of "spectators" in America was very small?

AR: No. I do go off on the crowd, but there is a big difference between general admission where the people who really care are right in front of you, and the situation where you've got people in the front row who are sitting there with their arms crossed and a "show me something" look on their faces. It's annoying. Especially when you know the people sitting way up in the sky could be having a lot more fun down front. I don't need people to sit there and "test" me. I'm up there, I know what I'm doing. I know how much effort we're putting into it. I don't need someone sitting there saying "impress me." I feel like saying, "no, *you* impress *me.*"

HP: It's been said that you have a love/hate relationship with your audience. Would you

PHOTO: ROBERT JOHN


"Since we've started touring I've only had one vacation."

agree with that?
AR: I think it depends on the crowd. We did a show with Skid Row In Utah, and there were people sitting there like they were bored off of their asses. Finally, we left. Why should we play the encore? But what we didn't know was that people had been killed at an AC/DC concert there, and the press and local officials had gone off on the kids so much that by the time they got to the show they were just fed up. Security just kept them from getting into the show at all—and we didn't know that. We didn't know what was up. We just wanted to get out of there. My attitude was "Man, I only have a few bands that really get me off at



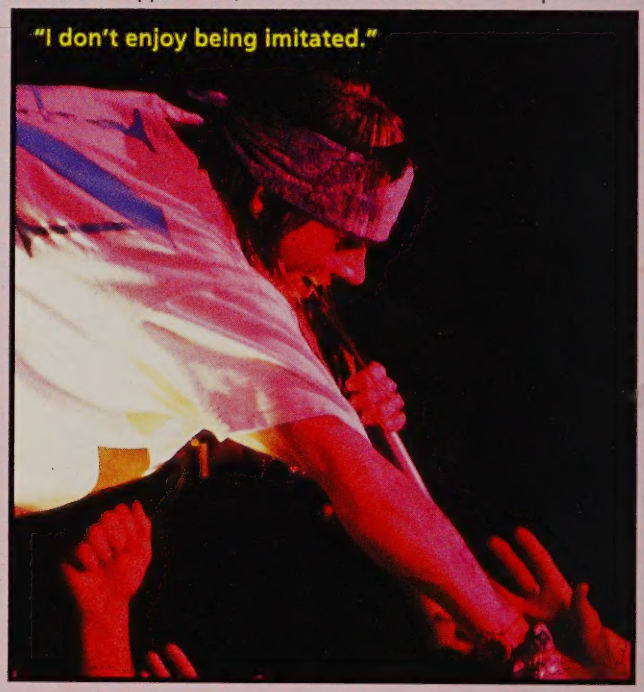
a show. What do you want? What do you have to do tonight that's better than this?" There were 17 year-old kids there who seemed bored, and I just didn't understand why. Maybe they wanted to go home and listen to something else.

HP: Speaking of listening to something else. What do you listen to when you have the time?
AR: Well, Jane's Addiction was my band, and they broke up. I really don't get the chance to see that many bands live because it's just too hectic. But I'm really into U2, and I was really into their stadium shows. I went to every one of their shows that I could. And I was just listening to the Mr. Bungle album, and even though we have kind of a love/hate relationship with Faith No More, I really like that album. I've also been listening to a lot of bizarre things: Roger Waters, Jimmy Scott, Lyle Lovett, nine inch nails. Alice In Chains—my taste covers a broad range.

HP: How do you view all the bands that have obviously "borrowed" a page from Guns N' Roses in terms of their musical and stylistic approach?
AR: It doesn't bother me at all except when I feel bands aren't pushing themselves creatively. I don't enjoy being imitated; I'd rather inspire than be imitated. If we can inspire some people to take it to the next step, that's great, but a few years ago there were bands that were playing material that was just "wanna be" G N' R things. We never tried to be like AC/DC or the Rolling Stones, but we were certainly massively inspired by them.


"I don't need someone sitting there saying 'impress me'."

HP: As you look back on the **Use Your Illusion** albums with a little perspective, are you still glad that you released so much material at one time?
AR: Slash and I were just discussing that this morning, and there's no way we regret it. We're very proud of what we've done. We had planned on doing that even before we had done our first album. We didn't know that it would include quite as many songs, but we knew we had to bury **Appetite** in some way. There was no way to out-do that album, and if we didn't out-do **Appetite** in one way or another it was going to take away from our success and the amount of power we had gained to do what we wanted. We got all the material we needed to out of our system, and commercially it's been a major success. The only drawback we've had is due to Tipper Gore, and her work to have stickers placed on albums. That really hindered us, I believe.


"I don't enjoy being imitated."

HP: It's hard to believe that Mrs. Vice President has actually had an impact on Guns N' Roses.
AR: Her efforts really hurt our sales in the States. The whole stickering thing took its effect because major record chains like K-Mart and Walmart, which are 50 percent of a band's sales, won't even carry our albums. You've got to realize that certain income families don't let their kids shop just anywhere. When I was growing up, we were a K-Mart family, so I speak from experience. You could look wherever you wanted, but you bought things at K-Mart because it's a little cheaper. I think the fact that Tipper Gore is closer to power is something that we'll have to deal with. I think the Gores toned down their act in order to get the vote, but I haven't forgotten what she's done. She did achieve her goal—first albums had to be stickered, then stores wouldn't carry stickered albums.

HP: What lies ahead for you and the band?
AR: Slash has been working on a lot of things, working on a lot of riffs with the band. I've just been working on where my head's at on things so I can approach the next record in a way that lets me go to farther extremes. If I'm going to express anger, I want to take that farther, and if I'm expressing happiness and joy I want to take that farther too. We really haven't really sat down to collaborate on songs yet. I wrote and recorded a new love song that I want on the next record called *This I Love*, that's the heaviest thing that I've ever

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Well, **Hit Parader**, you've done it! You've confirmed to me all the suspicions I ever had about your mag. I always knew you to give mass coverage to the used-up commercial has-beens of metal (Motley Crue, Poison, Bon Jovi, Aerosmith, etc...) while neglecting the future of metal. If "alternative" metal is "run into the ground" as you put it, then so be it! If you guys at **Hit Parader** ever hope to gain any respect from TRUE metal fans, you better move with the times and cover the heavier and darker side of rock. Leave the ballad bands to **BOP** magazine!

Nathan Leon
Live Oak, FL

Thanks for the cover story on Bon Jovi. I'm glad they're getting noticed again after such a long absence. They're the best band out right now. They're a whole lot better than the alternative bands. Please get rid of Pearl Jam and especially Nirvana. I hate them. Put more Bon Jovi in your magazine and more pictures of Jon with short hair. By the way **Keep The Faith** is a great album.

A very Big Bon Jovi fan.

The music world is crumbling at our feet. First Motley Crue breaks up, then C.C. DeVille leaves Poison, then Judas Priest splits, and now Axl might be leaving Guns N' Roses. What the hell is going on? And whatever happened to rock and roll? Now there is hard rock, soft rock, heavy metal, alternative, grunge, thrash and death metal. This is all too confusing.

Mark Simmons
Toledo, OH

Regarding your *Hit or Miss* review in your February 1993 issue. **III Sides To every Story** (Extreme) is a definite HIT! Please DON'T speak for all Extremists when you write reviews. Having balls has nothing to do with this album. It was a vision which became reality for Extreme. As for their efforts, they only did what comes natural and that is ROCK. Extreme has the balls though to compose lyrics and music which one can reflect on every-day life. Extreme are the most down-to-earth band. Egos had nothing to do with **III Sides** either. It was a creative way of expressing the events of reality through a musician's eyes. A true fan or critic would not look at the past accomplishments and compare them to the future. Extreme has grown and is moving on. Wherever the future takes Extreme, you can bet that this Extremist will support them. **III Sides** is a masterpiece. OPEN your ears! Don't pass judgement on art that you really haven't listened to. Look around you and see what the world is really about, then you might realize that Extreme has a hit on their hands.

An Extremist for life,
Lisa in Framingham, MA

I'm upset about the Guns N' Roses' article in February's issue. I don't like how you guys make Guns N' Roses look good and then write bad stuff about them. I thought that comment was rude saying that Chris Robinson was trying to win The Axl Rose Award for getting arrested the most times, and saying that their outrageous behavior can't be ignored. They're not asking you to ignore it. Just give them credit for the good things they do. Just leave Guns N' Roses the HELL alone! They are tyring to correct their mistakes. Why can't you



accept that? I would like to see in further issues that you will stop making those rude little comments in really good articles. Don't try to make a good band like G N' R look bad!

Natalie Pilats
Syracuse, NY



Axl Rose: Saint or sinner?

Hit Parader has taken another stab at Guns N' Roses. In your February '93 issue, you labeled Metallica as Band of the Year. That's fine, but you go on to say that when the words "most successful" and "biggest" are used, Metallica is the only band that comes to mind and that GN'R only claims the title. I'm sorry, but GN' R are just as successful as Metallica. Yes, Metallica's eight releases HAVE sold more than 40 million with only three full LPs and one EP. It took Metallica seven albums to get on the cover of **Hit Parader**, Guns N' Roses' first album was a HUGE success! On July 22 I traveled across two states to see the Guns N' Roses/Metallica /Faith No More concert. I had never experienced anything like it in my entire life! Metallica was fantastic, but GN'R left me absolutely stunned! James would finish one song and launch straight into another one, while Axl would talk to the audience and express a more personal side, whether he was talking about the presidential candidates or the imprisonment of Mike Tyson. Believe it or not, both bands are my absolute favorite. I just think that GN'R deserves the words "biggest" and "most successful" in front of their name—as does Metallica. Why does the media have to always have these two groups competing against each other? Why can't they both be ABSOLUTELY AMAZING bands and leave it at that? One can't help but notice that ever since *Get In The Ring* came out, that this mag has done nothing BUT slam Guns N' Roses, and in particular Axl. Isn't revenge a little childish?!

A diehard fan of both groups,
Nikki Fritz

I just wanna say that Axl Rose is such an idiot. Anyone that enjoys Axl's "entertaining" must be brain dead. Look at the concert footage they show on MTV where he starts cursing at the security guards and jumps off stage and punches some dude in the head and just leaves. He's a loser. The only reason the band is so popular is Slash and Duff.

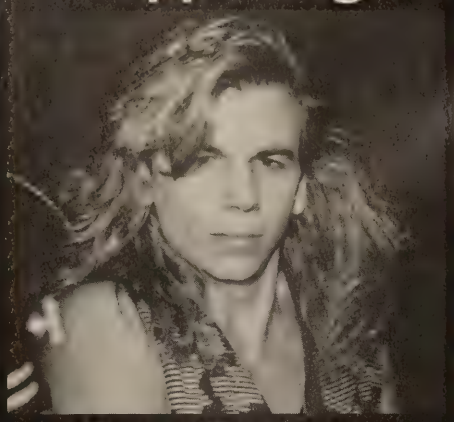
Robert Boylan
Huntington, NY

You printed an article called Megadeth *Eve of Destruction* by Bart Johnson (February 1993). In the first couple of paragraphs he criticized Dave continuously about how he keeps on bragging about his victory over drugs and alcohol. I personally am not sick of hearing him. Some of us are in love with Dave and we like to hear about him. Megadeth is my favorite group and if you can't have an article praising their achievements without cutting them down why the hell do you even bother to write the article? He's worked pretty damn hard to get where he is and where does Mr. Johnson get off insulting him?

Dave Mustaine's # I fan,
Anna LaVigre



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I live in Demopolis, AL, a town of about 11,000 people. Heavy metal and hard rock are very popular down here. Some rednecks like country music but rock and roll is the type of music you hear around here 95% of the time. I have to say that about three years ago, a friend of mine put a Babylon A.D. tape in my stereo. I swear I was blown away by it. I bought the CD the next day. The following weekend I put it in during a party and everybody was jamming to it. I have never seen a whole town get into a band that fast. I ended up making tapes for half the town. They are, by far, the most popular band in Demopolis. I got their follow up album June 26, 1992 and it is great. I would like to see more about Babylon A.D. in your magazine. They are a great band that plays sock it to ya rock and roll and great ballads. Please, print a big article on Babylon A.D. and let them know that they have a large following down here in Alabama.



Babylon A.D.: Converting rednecks to the power of metal.

Thank you,
Vince

This is in response to Peter Striker's letter in the February issue of **Hit Parader**. He was a new metal fan, and he was asking about the Satanic messages and the emphasis on drugs, sex, violence and evil in metal music. I like metal. I won't listen to groups that have no meaning to their music like these negative influences. Bands such as Slayer and Deicide personally offend me. But a lot of those bands are really good. Guns N' Roses is my personal favorite. They might not be perfect role models but they're not what I consider explicitily evil like many metal bands are. Guns N' Roses does have meanings to their music but I agree there is too much death and destruction in metal music today, but not all bands are like this. If people would like metal that is great for listening to and don't focus on the dark side of life, it'd be good. I'm attracted to rock and roll because it helps me release anger, it often gives me meaningful things to think about, and it sounds great. You just need to find bands that you don't consider evil or satanic or whatever.

Paul Herrmann
Tracy, CA

Peter Striker states that Guns N' Roses are the only band that have meanings to their songs. You're contradicting yourself! Have you ever listened to Pearl Jam and Temple of the Dog? The song *Times Of Trouble* by Temple of the Dog definitely has meaning. It has a much better message than any of the Guns N' Roses songs! *Times Of Trouble* basically states that it's better to wait and pull through your times of trouble before doing something drastic or fatal—such as killing yourself. I can argue with one of your points—there are metal groups concerned with the devil but you haven't been in the world of heavy metal long enough to realize and experience all the good groups and meaningful songs metal has to offer. If you're looking for a good metal group, I have one to offer—Slaughter. Mark Slaughter is a faithful Christian and can offer you meaningful songs in the form of heavy metal that you seem to enjoy. Also there are Christian rock groups.

J.T.

I'm a 40 year old woman who can tell you why metal music is so important to me. 1992 was one of the roughest periods of my life. My mother, who had Alzheimer's disease was also dying of cancer and my father was depressed watching her die. Being the only child it was my responsibility to coordinate the details of my mother's medical care and hold Dad together emotionally. I lived about 40 miles away. I felt my strength draining rapidly. Then I discovered the power of music. It started with hearing Kiss' **Revenge** for the first time in June '92. With the first notes from Paul Stanley's guitar on *Unholy*, I felt strength returning to my spirit. Since then through the concerts (Lynch Mob, Def Leppard, Kiss, Widowmaker, Danzig, Life, Sex & Death, and Roxx), **Headbangers Ball**, magazines and a cassette collection that's taken over my small apartment, I've not only survived this tough time, but gained in self-confidence and attitude, and I've rediscovered FUN. Heavy metal is the music of rebellion, of anger and protest against our society's restrictons and indifference. The symbols you mentioned represent all of this. But while society generally considers these to be negative, metal also has the positive aspects of strength, fun, attitude and damn good music that gets into your bones! Don't ever worry about what anyone—your "friends," family, society in general—says about your music. It means something to you, and that's all that matters.

Pat White
New York, NY

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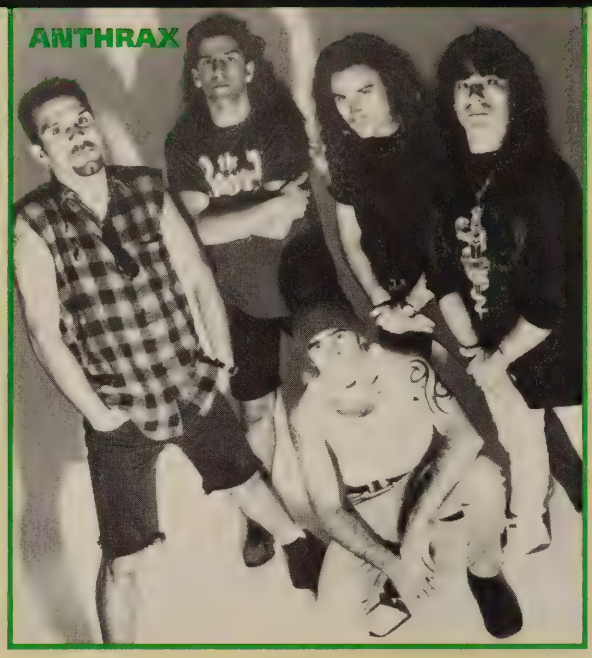
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THE INFORMATION CENTER

Motley Crue continue to work on their new album, **Til Death Do Us Part**, amid a flurry of speculation regarding the group's work habits. Already the album's release date has been pushed back twice, and it now appears that the disc won't be available until late summer. Bassist Nikki Sixx scoffs at any talk of "problems" or "delays" stating: "We're all locked in the studio, head-over-heels in love with the new band. The chemistry is just there; the music is so heavy and so cool.

* * * * * * *

The Scorpions, who have been absent from the rock scene for nearly three years, are back in the recording studio working on their new album. The disc will be the first for new bassist Ralph Rickermann who replaced the fired Francis Buchholz late last year. Asked to comment on any new direction the group's music might take on the upcoming effort, guitarist Rudolf Schenker said, "We are too old to learn new things. It will be a Scorpions album—that should be enough."



* * * * * * *

Anthrax recently had a hair-raising experience in the studio as they put the finishing touches on their new album **Sound Of White Noise**. Apparently the torrential rains that flooded Los Angeles all winter caused the beams in the group's studio to weaken, and as new vocalist John Bush began working on *This Is Not An Exit*, one of the new disc's standout tracks, the entire roof gave way! No one was hurt, but it left the band without a recording home. "That's okay," said guitarist Scott Ian. "We were ahead of schedule anyway."

* * * * * * *

Here's a Super Bowl story we bet you haven't heard. Back on January 31, the date of the Dallas vs. Buffalo debacle, who was sitting in the stands minding his own business but Jon Bon Jovi. Suddenly, only minutes before kickoff, executives from NBC (who were broadcasting the game) came running up to him asking if he'd sing the national anthem in front of the 125 million people watching across the country. Apparently, the guy who was supposed to do it, country crooner Garth Brooks, started upping his demands at the last second. But when ol' Garth found out that Jon would be more than happy to show his patriotism, he reconsidered and ended up belting out the anthem. Oh well, maybe next year Jon.

* * * * * * *

TIDBITS & ASIDES: Are Skid Row producing some "amazing" material in the recording studio?...Is Kiss considering a number of fascinating touring options to coincide with the release of **Alive III**? Have both Accept and UFO run into a few snags in their proposed reformations?

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ROOTS

BY PAMELA SHAW

Each issue, **Hit Parader** journeys back in time with a rock and roll star to learn about his early years. This month's time traveler is Jackyl's bare-butt wildman, Jesse James Dupree.

It doesn't take a licensed psychiatrist to take one look at Jackyl's lead singer Jesse James Dupree and realize he's not your "average guy." For starters, he plays a chainsaw as a musical instrument. Then there's also this nasty habit he has of dropping his pants in front of large groups of people. In fact, **Playgirl** magazine has requested Dupree for an upcoming nude photo lay-out.

So now that we've established that this wild-eyed southern boy is, well, different—let's see if we can figure out how he got that way.

Dupree grew up in Ackworth, Georgia, a little town north of Atlanta. It was in the country, but close enough to the city for him to make frequent trips to the bright lights. He was raised by his father, who worked at Lockhead Aircraft as a machinist, and his mother, a full-time homemaker. His only sibling is younger brother Danny, who is now Jackyl's road manager.

"I was brought up with a fun attitude," Jesse remembers. "If somebody cool was going to be on Johnny Carson, my folks would come get me out of bed so I wouldn't miss seeing Little Richard or James Brown on TV. They exposed me to all types of showmen to educate me, from Liberace to Elvis. But it wasn't that they were encouraging me to enter show business, they were just supportive of me checking it out.

"They supported me in all types of things, like sports," he continues. "I think the time I spent in little league baseball and football taught me a lot about being a team player, which has helped me to be a team player in this band. In fact, I even looked pretty much like a jock until about tenth grade, when I decided to grow my hair long. I wasn't big enough to play high school football, so I picked up the guitar. That's all I wanted to do was play. I only learned to sing because I couldn't find anyone whose voice didn't give out after three songs. Of course I also enjoy being the one to talk with the audience in between songs. I've never had a problem expressing myself!

"When I was in kindergarten," he grins, beginning a favorite story, "for Parent's Day, I not only got up and told the story of the three bears, I also stood up there and sang *Born Free*, which is a pretty heavy song for a five year old! And when preachers used to come knocking door-to-door, my grandfather would say, 'Hey, Jesse, come in here and sing your little song for the preacher,' and I'd sing 'Chug-a-lug, chug-a-lug of whiskey'!

"As far as women go, I think I first noticed the opposite sex the day I was born," brags Jesse. "I just took one look at my Mama and said, 'Hmm, I ain't made like HER!' I can recall my first kiss which happened when my grandfather opened a restaurant in Gadston, Alabama. My uncle was going out with one of the waitresses who had a little sister, and I had my first date with her when I was thirteen years old. We were in the back seat, with my uncle and the waitress up front. I remember I stuck my tongue in the girl's mouth, and thought it felt kind of weird.

"My parents were always the kind to say, 'Do whatever you want,'" Jesse continues. "Other kids would be sneaking out, but my house was the place they all came to. Mom would just stick her head down the basement steps and say, 'Boys, you use protection because you are old enough to get these girls pregnant!'"

But what about this penchant for stripping in public?

"I've never really been a shy person, and I've always been confident of my heterosexuality, and my manhood," Jesse explains. "Rock and roll should be fun, and my 'exhibitionism' makes our show fun. It used to be 'Sex, drugs and rock and roll.' Now sex is unsafe and drugs are uncool. So two-thirds of what everybody has always associated with rock music is out. But people still have to be stimulated by a concert. So I'm constantly pushing myself not to feel strapped down in the way I entertain. This IS the United States of America, and if a fan wants to plunk down their money to come see Jackyl, they damn well ought to be able to SEE Jackyl. They know what we're about, they can hear it on the record. But you've got people like Tipper Gore who want to make it my problem that some parents out there don't monitor what their young children listen to and watch. Hey, it never took a government ruling to tell MY daddy when to come down the steps and whip MY ass."

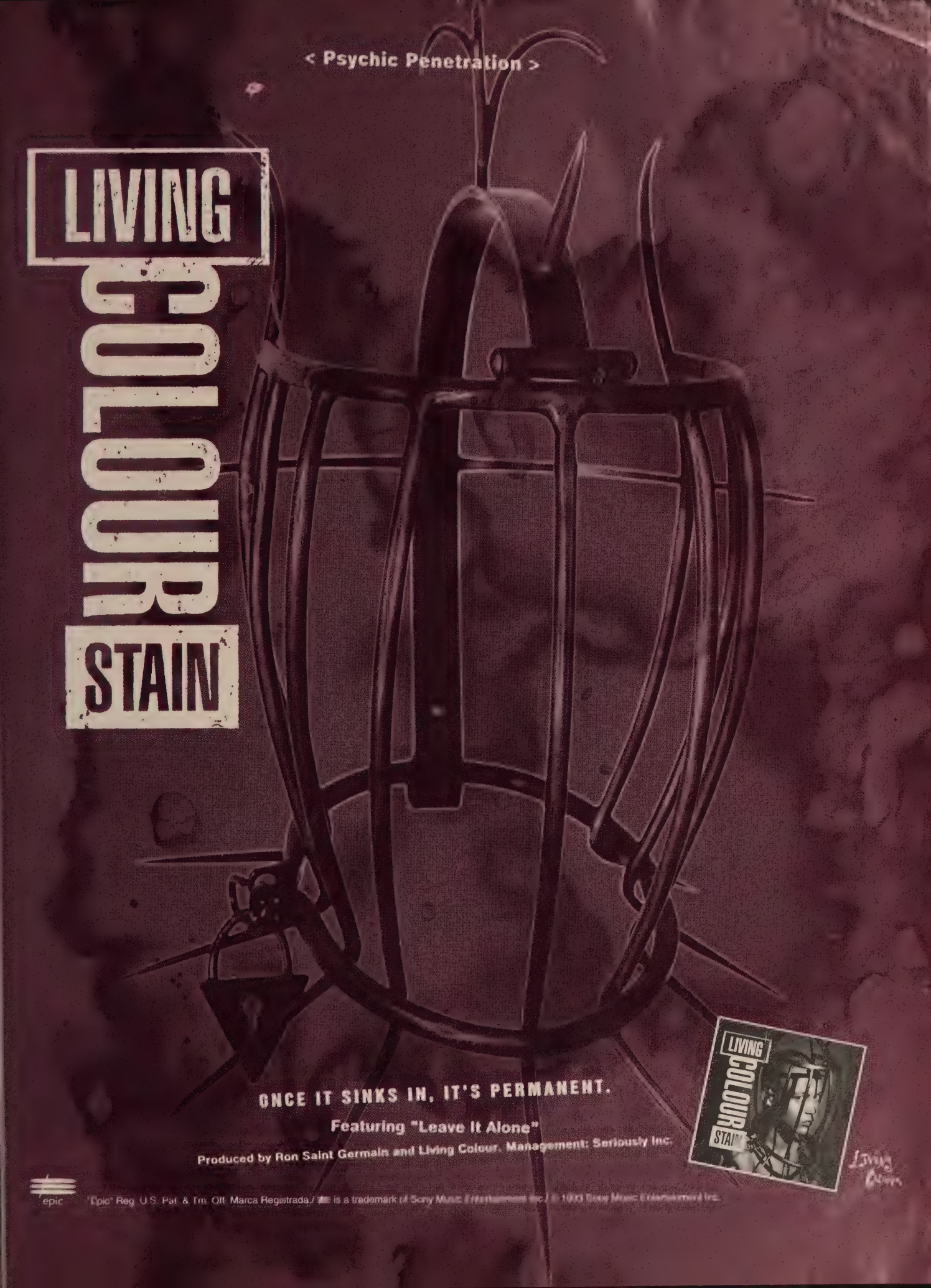


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Jesse James Dupree: "I was brought up with a fun attitude."

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High Stylin'

BY JODI SUMMERS

THE STARS SPEAK OUT!

In our quest to further understand the workings of great minds, we asked your favorite Rock Gods: What was it like meeting your rock and roll hero?

I'd been dying to meet Jeff Beck for years. I was into Beck when I was 14. I've always really admired his playing and there wasn't really much around before him. Finally, I was introduced to him at the Rainbow when I was living in L.A. I made this girl who worked there introduce me and she said, "Oh, this is Jeff Beck, and this is Gary Moore." First thing Beck said was, "Gary Moore, what a great guitarist." It was all the wrong way around as far as I'm concerned. I'm supposed to say that, and ever since then we've been very complementary to each other.

Gary Moore

My hero changes daily, depending on what you're listening to. At least every few months there's somebody who comes along and blows me away. I'm really into Mick Carn right now. He's this fretless guy who used to play in Japan. But that has nothing to do with meeting rock stars.

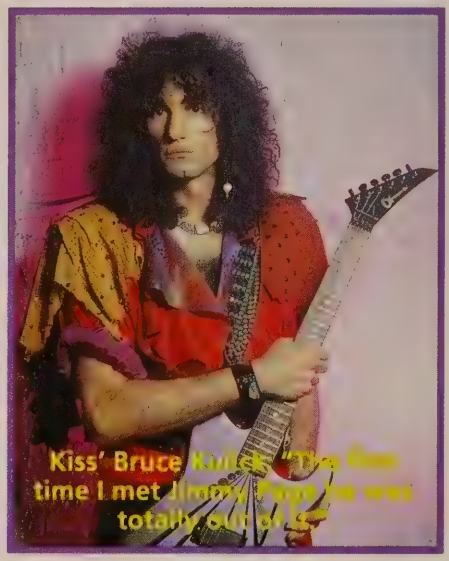
Jeff Ament
Pearl Jam

I met Eddie Van Halen. It was funny to see him backstage and he's hanging out, talking to me about Kiss and guitars. It was just like talking to anybody else, but you realize this is the guy who's been on 20 guitar magazine covers and this is the guy who's influenced you. But as soon as you start talking to him, you realize he's human too. He's intelligent and he's talented, but he's still a person. I met Jimmy Page a few times. The first time he was totally out of it, but the second time we had a mutual interest going to see Les Paul. He shook my hand and said, "Yeah, I've heard your stuff with Kiss." He knew I was in Kiss. I didn't even think he'd know who Kiss was. That was a real thrill for me.

Bruce Kulick
Kiss

I met Joe Perry and he cracked half a grin when I made a joke. That was a big deal for me. Joe Perry doesn't smile for everbody. I haven't met a lot of my guitar heroes, but I've got to say, Richie Sambora has been such a help playing-wise. He's the most underrated guitarist I can think of. I never realized what he was capable of doing until we developed a friendship and started playing together. He would invite me and Snake over to his house and we would play together. Guitar is a religion to him. I've learned so much about it, the emotion he plays with, it's incredible. He's got incredible technique and feeling and emotion that is never ending and a positive attitude that won't quit. So when he plays he speaks.

Scotti Hill
Skid Row



Kiss' Bruce Kulick: "The first time I met Jimmy Page he was totally out of it."

I had a chance to spend a couple of days with David Lee Roth in Spain. We were sharing the same record company there and I had a chance to go around with the band and translate their Spanish interviews, so I saw them from another point of view. Then he opened up and I opened up and it was more friendly; it was not like meeting him backstage at a show. Back then, Van Halen weren't that big in Europe, even though it was the fourth album. He's my big influence, if you want to compare the way I move to anybody, compare me to him.

Mike Tramp
Freak of Nature

The first time I met Ritchie Blackmore was when I was on tour in 1980. Since then, we've been friends for a long time. We play soccer together, and he's a great guy. It's not like, "Ahh, this is Ritchie Blackmore," and I don't feel like little Matthias finally shaking his hand because it's not Ritchie Blackmore the guitar god, it's one of the guys I know.

Matthias Jabs
Scorpions

Steven Tyler is my hero, and I still idolize the guy. He's helped me immensely and he's helped the other guys so much with advice from one reformed drug addict to another. All these bad boys, and everything's great because we're still bad boys, if not badder. It's a trip when I see him or any of those guys I want to say, "Don't you know what kind of impact you had on my life." That's the same thing I get talking to them as some kids get talking to me. It's a trip, I'm still a fan.

Nikki Sixx
Motley Crue

We were at Leeds Rehearsal Studio rehearsing to go on tour and my guitar tech opened our rehearsal door, and Eddie Van Halen stumbled in because he had his ear pressed to the door. I didn't recognize him, then he quickly left because he was really embarrassed. Then I walked into the office and he was there, and I still didn't recognize him. I was getting ready to leave, and he walks up to me and goes, "Tracii, my name is Ed." Then I looked at him and went, "Oh my God! You're Eddie Van Halen."

Tracii Guns
L.A. Guns

Rick Allen came to see us play in England our first night in Hammersmith Odeon. He's hanging out and I'm totally blown away. I got a picture with him, and I'm like, "Man, you're one of my biggest influences because you've come through all these hard times and you never really stopped living, you didn't give up." And he told me, "Man, I'm really influenced by you. Your playing's just great and I really admire what you do." Wow! I couldn't believe it. It blew me away that he actually cared. He came back the second night to see us again.

Blas Elias
Slaughter

We were backstage and we heard a knock on the door and Ozzy, Sharon and their son, Jack, came in. Ozzy leapfrog hopped through the door. I was the only one in there at the time, and I was wearing my blue prescription glasses that my grandma gave me. Ozzy's are a little more turquoise than mine. He comes in and he looks at mine, I look at him, I pull off my glasses and he goes, "Nice glasses." I go, "Yeah, I like yours, too." He saw that mine were taped on the side, and he says, "You can have that fixed at Simon's on Melrose." I guess that's where he got his. He was totally cool, he was like, "I wanted to meet all the boys. Send them over to my dressing room when they come back."

Cordell Crockett
Ugly Kid Joe

Steven Tyler is a friend of mine now. I just love talking to him; he's really hilarious and he's got a lot of great stories. In a way, I'm still awed by him, if I get a phone call from him, I'm still like, "Wow!" It's something you never lose.

Jack Russell
Great White

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CAUGHT IN THE ACT

BY MIKE HARPER

ALICE IN CHAINS

Patience has never been a word used to describe a rock and roll fan; especially one waiting for a concert to begin. The crowd waiting for Alice In Chains to take the stage was certainly no exception. In fact, one might say that they were downright unruly. As tapes of Soundgarden and Metallica permeated the hall trying to calm the proverbial savage beast housed within the 3,000 fans that had gathered together, it was obvious the pulsating beat was having the exact opposite effect. Two beefy long-haired rockers wearing identical Guns N' Roses T-shirts got into a fist-flying free-for-all at the back of the hall, causing the unsuspecting bodies surrounding them to scurry for safety. Nearer to the stage, an attractive young woman dressed in a slightly-too-short dress could have used a chair and a whip to fend off her legion of new-found admirers.

Backstage, vocalist Layne Staley, guitarist Jerry Cantrell, bassist Mike Starr (on the verge of leaving the band) and drummer Sean Kinney were oblivious to the activity brewing out front. They were wrapped up in their own little world of pre-concert preparation. They were still new enough at this game of touring to let their pre-show jitters show, though they tried to hide 'em under a veil of jokes and conversation. As show time drew ever-nearer, however, even this lighthearted banter was replaced by near-total silence, as the band began last minute preparations for their hour-long set.

"Getting on stage is still the best thing for us," Cantrell said as he completed his warmups. "This tour is really something special because we all know a little more what to expect. Last time, everything was new. This time, while there are still a lot of new things for us, we feel more at home. And, in addition, Layne is playing guitar on stage this time, and that's added a whole new element to our sound."

Finally, when the electricity backstage seemed thick enough to be cut with a knife, the band headed out of their dressing room to perform in front of the packed house of overly-enthusiastic supporters. From the moment they hit the first power chord of the evening they knew they were in for a strange show. Objects of varying size, density and description hurtled their way, though the band seemed totally oblivious to the missiles almost all of which landed harmlessly in the area directly in front of the stage.

Within minutes though, things began to calm down and hit their stride. The band roared through a selection of tunes from both their debut LP, **Facelift**, and their latest, **Dirt**, and the crowd's hostile energy seemed to absorbed by the group's sonic attack. As such hits as *Them Bones, Would?* and *Man In The Box* were presented in awe-inspiring fashion by these Seattle rockers, the fans seemed swept up in the sheer power of their performance. Deafening roars of approval greeted every between-song break, making Staley's brief statements virtually unintelligible. A feeling that this initially troubling evening was fast-evolving into a special event was evident to everyone—including the band.

Their set seemed to pass in seconds, with each song adding to the visceral momentum that was propelling the evening along. As Cantrell had promised, Staley's added guitar touch seemed to fill out the band's sound, adding even more punch to what was described by one media type as "the heaviest sound that's still listenable." At show's end, the dripping, sweating, shirtless band was all smiles as they stood on stage and let the crowd's cheers cascade over them like a waterfall.

"Hey, that was pretty intense," Cantrell said after the show as he cooled off in the band's dressing room. "You could feel the energy in this place from the moment we got on stage. I think that really adds to a show. As long as an audience is reacting, it doesn't really matter if they're for you or against you; the only bad thing is when they don't care at all. We've been lucky in that we've been playing for real enthusiastic crowds, and most of them have been with us I'm glad to say. If they weren't, there were nights when it might have gotten real ugly."



Layne Staley communicates with the fans up-close and personal.

PHOTO: ANNAMARIA DISANTO

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Mystery Word Grid

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H	E	A	V	Y	R
	E				___
			A		___
				L	___

MYSTERY WORD

WORD LIST and LETTER CODE chart

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ABOVE.....J	VOCAL.....X	MODAL.....I	CORAL.....A
TRILL.....M	ENTRY.....B	SPOIL.....F	PITCH.....N

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BY WADE HALL

LIFE, SEX & DEATH

"We have to ask ourselves what Stanley's about every day."

Often human existence boils down to basics. Let's face it, when you really get down to it, what else is there besides life, sex and death? Oh, okay, maybe some of you purists out there want to add such "necessities" as beer, music and taxes to the list. But that doesn't take anything away from the fact that often in our troubled times there's little more to our lives than just gettin' by the best we can. Take, for example, a guy by the name of Stanley, who just so happens to be the vocalist for the band called Life, Sex & Death. He's certainly a strange dude, a disheveled dirty-looking street urchin who's about as far removed from the pin-up hair gods on MTV as you can get. Stanley knows all about the low-end of the human realm—he knows that often all you have is life, sex and death.

Yes, Life, Sex & Death is a band as different as their admittedly bizarre frontman. From their pointedly controversial album cover (which depicts a naked, blindfolded woman with wire on her breasts) to their scatologically and sexually inspired songs, it's a safe bet to say that this Chicago quartet (featuring Stanley, guitarist Alex Cayne, bassist Bill E. Gar and drummer Brian Michael Horak) haven't set out on a path destined for instant success. This is a band seemingly determined to push the barriers of rock and roll to new extremes, and with major label money backing them and their debut album, **The Silent Majority**, they may well accomplish their task.

"We are doing things in order to get the attention of a lot of people," Cayne said. (Stanley, by the way won't do any interviews, only adding another ingredient to his ever-growing mystique.)"It's the only way to get them to listen to what you're actually trying to say. Once they get by the things they may think are controversial, hopefully they'll still listen to the important things we're trying to get across. I mean everyone talks about the fact that we have breasts on our album cover, but they seem more concerned about that than a lot of very important issues in the world. There's something wrong with that."

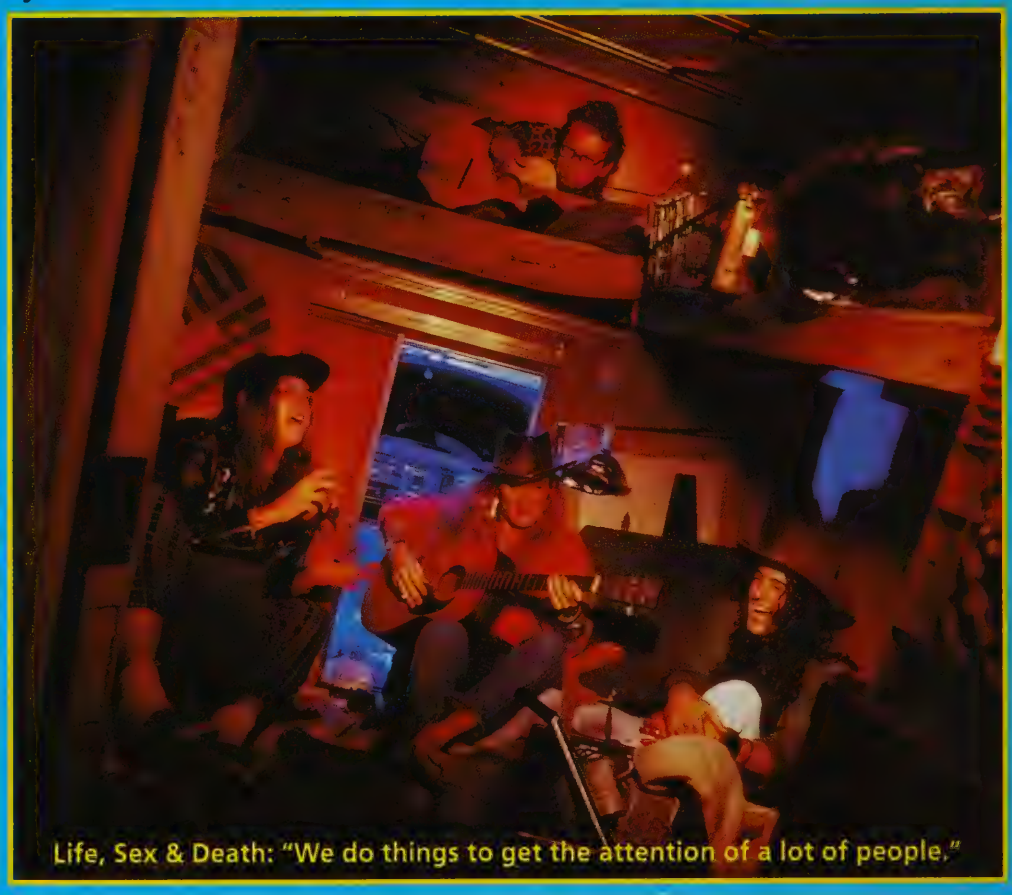
Wrong or not, Life, Sex & Death seem ready for the barrage of negative media attention they've already received. They've been accused of being "sexist" due to their album cover. They have "exploited the homeless" according to some, due to Stanely's appearance and stage "act." And they've been charged with the "crime" of using outrage for it's own sake by critics from coast to coast. How does the band feel about all this? Well, as you might expect, they both love it and hate it.

"We've created an album that's all about freedom of speech and an individual's right to act as he chooses," Cayne said, "so yeah, there are some charges that do bother us because it seems like some of the members of the supposedly insightful media has totally missed what we're trying to say. Others, thankfully, seem to understand *exactly* what we're about. But we did expect this kind of controversy. It kind of goes with the territory."

Of course, at the center of all this controversy is Stanley himself. Is his "act" for real? Can he really be a vagrant who suddenly has found himself on the rock and roll stage. Understandably, Cayne tries to deflect as many questions about LSD's frontman as possible.

"We know what the real story with Stanley is, of course," he said. "But we hate it when people we don't even know insist on coming up to us and telling us that it's an act. How do they know? We have to ask ourselves what he's really about every day, believe me. All I know is that if it is an act, then Stanley is even crazier than we give him credit for being, and that's really saying something.

"But that whole issue is the reason he doesn't do interviews," Cayne added. "He's not very at-home when he has to sit down and talk. He can't relate one-on-one to people. And to be constantly asked, 'is it an act?' is something he just couldn't handle at all; even though I think everyone would get a pretty good idea about his 'act' if they had the chance to spend some time with him. It's really strange how he changes when he gets on stage—that's where he feels at home. That's the one thing he can relate to. It's just like our name—he relates to the basics."



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HEAVY METAL HAPPENINGS



There seems to be trouble brewing with Motley Crue. While we can't exactly pin-point the problem, we're going by the old "where there's smoke, there's fire" philosophy on this one. Apparently sources both at the band's record label, and in their Vancouver recording studio are stating that the Motley men are having far from an easy time completing their latest album. In fact, it is rumored that the label was, shall we say, less than enthused by some rough tracks that the band played for them. Back in the studio, bassist/songwriter Nikki Sixx has been putting new vocalist John Corabi through his paces, pushing the young vocalist to his extremes. The sources reveal that while Corabi is holding up well under the pressure, some friction among band members has emerged.

Motley Crue's Tommy Lee: Trouble is paradise?

****

One guy who's apparently enjoying every second of the problems in Motley land is that band's former vocalist Vince Neil. With his first post-Motley effort now out, and receiving a very positive response from the fans, Neil seems to be finding all the commotion a bit entertaining. "I think more people will begin to realize what's really going on there," Neil said. "It's not like I really know that much about what's happening right now. But I sure know the kind of crap that *always* goes on with them. I can't tell you how glad I am to be where I am."

****

By now it's no secret that the "retired" Ozzy Osbourne is about to rejoin his former mates in Black Sabbath. When did Ozzy reach the conclusion that a Sabbath reformation was in his future? Surprisingly, it wasn't until very recently. "People don't want to believe me, but that wasn't the plan I've had," Ozzy insisted. "I really meant to take some time off and see what was going to develop. But when we all got back together again we knew there was magic. That's when I realized it."

****



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Vince Neil: Enjoying the Motley mess.

Why did Mike Starr leave Alice In Chains last February? Well, it depends whom you believe. The official record company buzz stated that the bassist split for "personal reasons." But what we hear is that there were some major lifestyle problems brewing between Starr and the rest of the band. Apparently Mike wasn't able or willing to take the band's musical efforts as seriously as the other group members. Thus, he was out and former Ozzy Osbourne bass man Mike Inez was in—at least temporarily.

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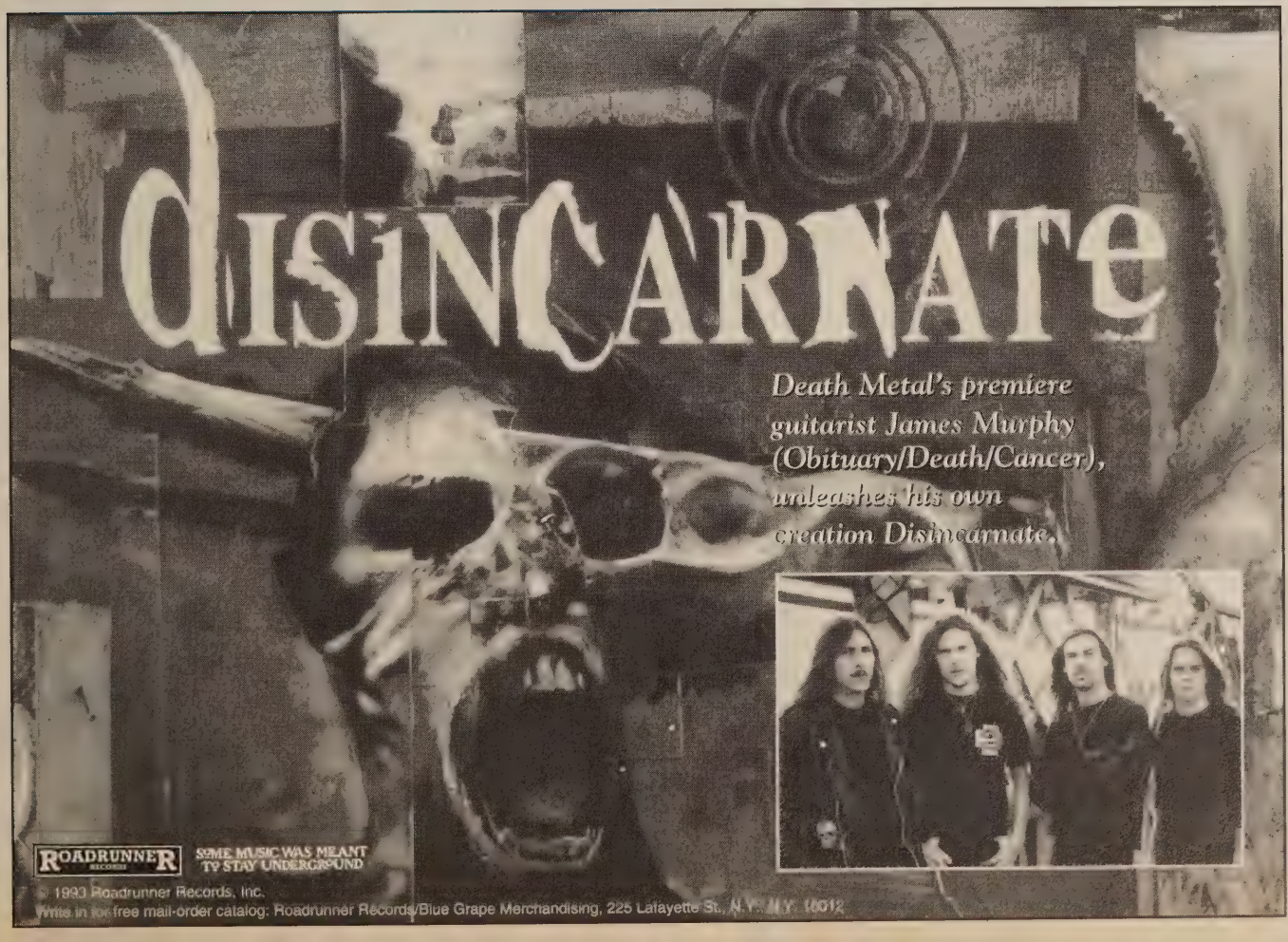
Jon Bon Jovi has always been someone who watches the business bottom line like a stock broker. He may be one of the most gifted artists around, but Jon's greatest strength may just be his business sense. So when he began noticing that sales for his latest album, **Keep The Faith**, weren't meeting his projections, he did what any good business man would do—he started changing things around. Evidently the people at Jon's brand new self-controlled management company (his most personal friends for many years) began worrying about their future employment, and people at his label began getting some very inquisitive phone calls. Evidently Jon's persistence paid off, because first quarter 1993 sales for the album picked up noticeably.

****

It's been a tough year for Slaughter. First, a couple of the guys in the band had their personal lives disrupted when their relationships went sour. Then vocalist Mark Slaughter had to undergo throat surgery. Then the boys were asked to leave the Damn Yankees tour under mysterious circumstances. Did all this negativity get the boys down? "Hell no," answered bassist Dana Strum. "Our second album (**The Wild Life**) just went platinum, and there's nothing wrong with that. Business on the road sucks for everyone at the moment— it's as simple as that."

****

Despite earlier reports both here and elsewhere, Pearl Jam aren't quite ready to unleash their second dose of musical

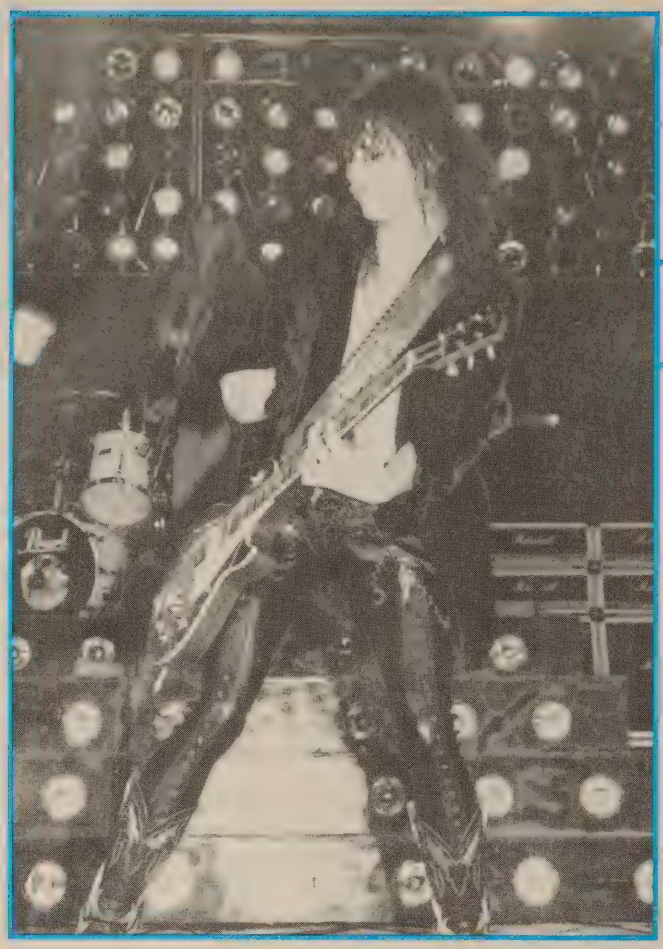


magic upon the public. In fact, the Seattle rockers are just completing the initial stages of recording their latest LP—and they don't want anyone to rush them. "We're trying a few new things this time," guitarist Stone Gossard said. "It's turning out real well, but we just don't want to feel rushed. Thankfully the people at the record label have told us to take as much time as we need—I guess that's 'cause the last album is still selling a few copies."

****

Who says you can't teach an old dog a new trick? Well, Edward Van Halen says it, that's who! When asked recently if he's continuing to improve as a guitarist, adding a few new tricks to his repertoire each year, the Living Legend said, "Nah. Sometimes fans give me tapes of us playing in clubs back in 1977. Hey, I'm playing the exact same way then that I do now. I guess I've been satisfied with what I do with the guitar, so I never really have experimented or tried to change that much."

****



Cinderella's Tom Keifer: Over his vocal difficulties.

According to sources on-the-scene, Cinderella's Tom Keifer has now fully recovered from the throat surgery which forced a delay in the recording of Cinderella's new album. Keifer, who's been gigging around Philadelphia as a guitarist in a band featuring members of Tangier, supposedly is rarin' to get to work on the next album by the Cinderfellas, and word has it that a new disc should be out by late fall.

****

Kiss' always-intriguing Gene Simmons is never one to shy away from a little controversy. When asked point-blank if he regretted giving up his multi-faceted career as record company mogul, producer and movie actor to focus all his creative attentions on Kiss, the hulking bassist said, "No, Kiss deserves my full attention. I only regret somebody didn't take a two-by-four and hit me over the head ten years ago

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Jackyl: Playin' the buzz-saw blues.

on devoting a little extra effort to coaxing Ms. Seymour down the aisle.

****

One band that seems to be holding their own, both literally and figuratively, these days are Jackyl. With vocalist Jesse James Dupree continuing to amaze concert crowds with his ability to both play a solo on a buzz saw and drop his pants at a moment's notice, these wild-eyed southern boys have been attracting a lot of attention wherever they've gone. "The women love us," Dupree said. "And the guys are diggin' us too. It's real nice to know that we're makin' so many new friends wherever we go. It kinda' gives you a warm feeling inside."

when my attentions started to wander. If I was Paul Stanley, that's exactly what I would have done."

****

Don't be too surprised if things move pretty quickly on the domestic front for Axl Rose once Guns N' Roses end their **Use Your Illusion** would tour. It's no secret that Axl and long-time gal pal, supermodel (and recent **Playboy** covergirl) Stephanie Seymour, have been discussing taking The Big Step. Yup, there's been talk of marriage. Apparently Axl's for it, while Steph's not so sure. But we hear that once Axl has some extra time on his hands, he plans

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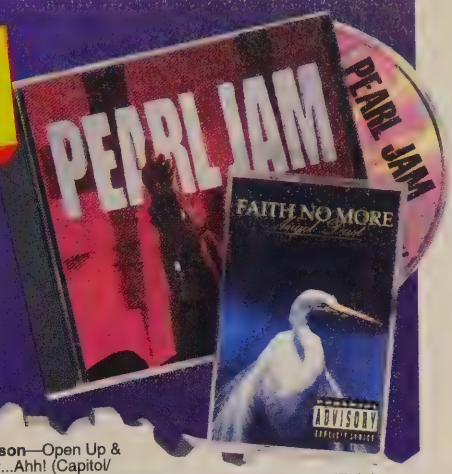
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POISON



Poison (l to r): Bobby Dall, Richie Kotzen, Rikki Rockett, Bret Michaels.

PHOTO: PETE CRONIN/PHOTOFEATURES

LEANER AND MEANER

"Richie's from Pennsylvania, which made for a more natural connection."

BY JODI SUMMERS

The driveway of Rikki Rockett's Laurel Canyon mansion is lined with exotic automobiles. Leading up to the doorway like a platinum carpet are an impressive array of vehicles including a Porsche, a Lotus, a Ferrari—and not forgetting his Pennsylvania roots, the Poison drummer also has a cherry red four-by-four truck. The collection of toys outside Rikki's home is merely a temptation for what's inside. Rikki's plush abode is jammed full of exotic goodies, including mechanical robots, Egyptian artifacts, and screening room equipment that rises out of the furniture. Amidst the lush pillows, and thick, theatrical drapes, we settle into his screening room, sipping what must be the world's best coffee.

Before we get down to talking, Poison's vocalist, Bret Michaels arrives and immediately insists we all enjoy the sixteen tunes off of Poison's latest album, **Native Tongue**. The music is an obvious departure from the mainstream blend of albums like *Flesh And Blood* and *Look What The Cat Dragged In*. New tunes like *Stand*, *Bastard Son Of A Thousand Blues* have a decisively bluesy bend, thanks to the fact that Poison's new guitarist, Richie Kotzen, has given Bret, Rikki and bassist Bobby Dall a new direction.

Rikki plops onto a day bed and Bret settles on the floor to give us the inside skinny on what has been happening with Poison in the last year.

Hit Parader: **Native Tongue** is a definite change in direction for Poison, you've really expanded with this record.

Rikki Rockett: This album doesn't sound like anything I've ever heard before. It's pretty eclectic sound-wise. When we went into the studio with producer Richie Zito (the album was recorded in a variety of studios around the L.A. area) we decided to have no rules and let the songs guide us. Take the first single, *Stand*; chances are most rock bands wouldn't be ballsy enough to say, "This has a bit of a gospel sound; let's stick a choir in it." Whoever thought you could take rhythm and blues, and gospel, *and* put it together and make rock and roll? That's what keeps things interesting and fresh.

HP: The tune *Stay Alive* has some pretty intense lyrics. Those must have been influenced by what was going on in the band during the **Flesh And Blood** tour.

Bret Michaels: The lyrics are about Bobby, and how I felt. I wrote the lyrics down when I was talking with Rikki on the phone about Bobby's situation. It's something I said to Bobby, but it's something I needed to say in music. The message is very direct. Enjoy yourself, have a good time, but don't overdo it. We all like to party, but Bobby was pretty sick at the end of the last tour, so it's nice to see him feeling great again.

R.R.: When I listen to *Stay Alive* as a fan, it comes off not as an anti drug-song, but as an anti-addictive song. I say this as we sit here chain smoking cigarettes. Somehow those addictions hit right into your soul when they hit close to home.

HP: And the tune *Theatre Of The Soul* must be about C.C.

BM: I wrote those lyrics two nights after the **MTV Awards**—purple hair night—when I knew it was over. Actually, we knew it was over at the end of the **Flesh And Blood** tour. It was a shame, because the dates were sold out at the

PHOTO: ANNAMARIA DISANTO


BRET MICHAELS
HIT PARADER

end, and we cancelled the whole summer because of C.C., and my voice, and because Bobby broke his finger. It was fate. We tried to piece it back together and then he showed up at the MTV awards with purple hair. The night he showed up, it was almost like he was in a different band or something. Poison was in one groove, and C.C. was in another. I regretted playing the **MTV Awards**. I tried to do the best I could, but C.C. played half the song with his guitar cord laying on the ground. The cord wasn't even plugged into his guitar, and he didn't even know it.

R.R.: C.C. has always been a little clown, which was kind of fun, but the more drug-oriented he became, the more self-centered he became. He turned from a clown into (mass murderer) John Wayne Gacy.

HP: After you realized it was over with C.C., how did you find your new guitarist, Richie Kotzen?

BM: When C.C. left the band—October 1, 1991, actually the date—we decided there were two things we didn't want to do. The first thing we decided is that we didn't want a cattle call of guys coming in. Three thousand guitar players come in and everyone gets ten minutes—you play your song and leave. The other thing we didn't want to do was go to a band and try and find a known guitar player and play half Poison songs, half another group's songs. We just decided the best thing for us to do was to look for someone who had a lot credentials as a guitar player. I would be lying to say we weren't looking for a guy who was a virtuoso who could also write good songs. Me, I was looking for a guy who could take our band in new directions.

HP: C.C. wrote a lot of melodies for you guys, so you needed someone who could take over his part.

BM: Absolutely, C.C. would write a lot of melodies on his guitar. So we needed to find somebody that was really good who could also write songs. We only auditioned two guys, Richie and Blues Saraceno. That was it. Those were the only two guys we were looking at, and if neither one of them worked, we'd flip the page and start looking.

HP: Why did you choose Richie?

RR: Richie was more apt to handle the load we were about to dump on somebody. Blues had just started a campaign with his new record, and he was thinking one way. Also, he was just a little bit young for our band. Richie's a young guy, too, but Blues plays differently. Richie had more of what we needed and where we planned on going. I have a lot of respect for Blues Saraceno. He's a genius and he's going to do really well. Richie was just better apt for the trip we were about to dump on somebody.

BM: Plus, Richie's from Pennsylvania, which made for a natural connection. It fit together naturally. After our fourth rehearsal, we sat down and said, "Grab your acoustic guitar and let's write a song." We came up with *Stand*. That's when we knew it would work.



Richie Kotzen: Ready to take on the burden of playing in a platinum band.

PHOTO: ANNAMARIA DISANTO

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ANIMAL BAG

TAR HEEL GRUNGE

"I've heard people compare our songs to the Rolling Stones, Faith No More and Janis Joplin."

BY RANDY TROWBRIDGE

Animal Bag are a new breed of rock and roll band. It wasn't that long ago that the standards for success in the music biz were how big a record deal you could sign and how "cutting edge" you could be. Those are virtually foreign terms to these North Carolina "hippies" who just released a self-titled debut album that cost 'em all of $40,000 to make (lunch money for most bands). But don't try to tell vocalist Luke Edwards, guitarist Rich Parris, drummer Boo and bassist Otis (Hey, wasn't that the cast from the old *Andy Griffith Show?)* that they're representing some sort of "new breed." If you do, they'll just offer ear-to-ear grins and mild looks of confusion. Hey, these Tar Heels just want to play their music—a unique amalgam of metal and pop influences—and let all the talk about their "cultural significance" be left to those high-brow media types.

"Originally, that $40,000 was for just recording an EP," Edwards said. "But we didn't see why we couldn't do the whole album for that amount. I mean, we know a lot of bands use more money than that to record, but we're not sure why they do it. We did the whole thing with a mobile truck at a North Hollywood rehearsal studio. From start to finish it only took us three and a half weeks. We cut all the basic tracks live and then overdubbed the vocals and guitar solos. If we didn't take a little extra time in mixing, we could have done it a lot faster."

Maybe its naivete, maybe it's an honest belief in themselves, but Animal Bag's approach to their music—and to the music scene in general—is like a much needed breath of fresh air. They know they're not gonna change the world, and they really don't want to. There's no pretension here, just rock and roll played with a uniquely original style that seems to owe as much to the '60s as the '90s. As the band likes to say, their music is a bastardized union of "Black Sabbath meeting Creedence and Slayer meeting Culture Club." Hmmmm, kinda' makes you wonder exactly what's goin' on here.

"A lot of people who've heard our music just naturally make comparisons between us and other bands," Edwards said. "I could name some real strange combinations that I've heard recently. I've heard people compare certain songs we play to the Rolling Stones, Faith No More and even Janis Joplin—I guess because of my voice. But there's nothing wrong with that. It's not like they're saying we sound just like 'em. I take it to mean that this music can appeal to a lot of different people, and that's great."

It's been an interesting trip to their current status for the members of Animal Bag. Formed a little more than five years ago, the group began a slow but steady journey that, as Edwards explained, "didn't have any real sharp direction." After two years of playing in the various red neck bars and clubs around the Charlotte area, the band decided that it was time to take their musical career more seriously, and that a move to the rock hub of Los Angeles was needed. So in mid-1989 the boys packed their bags



These Animal Bag guys are *really* psychedelic.

and headed west—and quickly realized they had made a miscalculation. Instead of encountering fellow musicians interested in pushing their music as far is it would go, they ran into a bunch of poseurs, more interested in their fashion statements than their music.

"Let's just say that the approach to things in L.A. is kinda' different than it is in the South," Edwards said. "It's not that we really have anything against the place, it served its purpose for us, but it just isn't where we're comfortable. It's a little hard to see musicians who are willing to do anything to make it. There's no commitment to their music. They'll change what they're playing and what they're wearing in an instant if they think they'll get signed by doing it. When we went out there, everyone looked and played like they were in Guns N' Roses. Now everyone looks like they just escaped from Seattle."

Undeterred by El Lay's notorious reputation, Animal Bag went to work, playing in the area clubs and trying to win the kind of recognition they knew they'd never attain back home in Carolina. It took 'em two years of hard work, but finally the labels began to notice and appreciate the band's non-conventional approach. No, they'll never be confused with Poison, Motley or the Top Gunners, but when the musical winds began to shift towards a more eclectic sound, Animal Bag was right there to ride those winds to success.

"Hey, if we hadn't come out to L.A., who knows where we'd be?" Edwards said. "We don't regret it at all. It brought us all a lot closer together. But now we're looking forward to getting back home. All I can tell anyone who wants to come to L.A. and expects to find incredible musicians here, I think they'll end up a little disillusioned."

Luke Edwards: "We didn't see why we couldn't do a whole album for $40,000."



PHOTO: EDDIE MALLUK

Soon after signing their record deal, the band cut a series of live demos with noted engineer—and first time producer—Guy Charbonneau (who has worked with everyone from Rush to the Grateful Dead). From there the decision was handed down that the band should try to record an EP first, and only then attempt to put together an entire album. But with the $40,000 EP budget in their pockets, and five years of material to pick from, just doing a five song EP seemed like a waste of time for Animal Bag. With Charbonneau's assistance, the band rented a mobile unit and a sound stage, and went to work. Less than a month later, **Animal Bag** was completed.

"We completed 13 songs for the record, and they really cover a lot of territory," Edwards explained. "There's some hard rock in there, but there's also some pop and some other things. We like to make sure that things don't get boring."

"Boring" is certainly a word that won't be used to describe either Animal Bag's music or their approach to their craft. Everything from their appearance to their '60s styled album cover, designed by Michael Klotz, screams out the band's unique identity. But it's one thing to be different just for the sake of being different. It's something else again to be different because that's the way you really are. Got it? Make no mistake about it, Animal Bag *are* different, and as the rock world will continue to find out, this is one band where that difference really matters.

"We don't fit in, and that bothers some people," Edward exclaimed. "I think a lot of the folks in the music business would like every band to just fall into a certain category so they can be neatly filed and put away. Hey, we don't want any part of that. We like throwing people curve balls, so they never know what's comin' next."

DIRTY LOOKS

A FRESH START

"We just kept plugging away; we never took 'no' for an answer."

BY ANDY SECHER

Dirty Looks aren't the newest faces on the rock and roll block; Their latest LP, **Five Easy Pieces**, is the third release of their six year career. They're not the prettiest band on the scene either; in fact vocalist Henrik Ostergaard often seems to go out of his way to be as unattractive as possible. And they're not the most talented group around, though they'll be the first to admit that they'll match their hard rockin' licks against just about anyone else's.

What Dirty Looks are, however, are one of the most sincere rock acts you'll ever find. Every pore of their bodies drips pure rock and roll sweat (a pretty picture if there ever was one) and every orifice oozes pure rock and roll ooze (and even prettier picture). But Ostergaard and bandmates Paul Lidel (guitar), Brian Perry (bass) and Jim Harris (drums) wouldn't have it any other way. They've fought the rock and roll fight the hard way, and after years of struggle it looks like they finally may be coming out on top.

"We just kept pluggin' away," Ostergaard said. "We never took 'no' for an answer. We just kept at it, even when other people lost some confidence in us. We'd just stay on the road and keep playing, knowing that if people got the chance to hear us, they'd listen to us, and once they did that, we had 'em."

It certainly has been a long, strange trip for Dirty Looks. Formed in 1987 by the Danish-born Ostergaard, the band quickly landed their first recording contract and released their debut disc, **Cool From The Wire**, in 1988. In sharp contrast to the makeup-and-mousse musical stylings of the day, the band's first offering was a clarion call stating that *real*, no nonsense rock and roll was still alive and well. It wasn't pretty, it wasn't technically perfect and it wasn't "radio ready"; what it was was in-your-face!

"To us real rock and roll has always started with rebellion," Ostergaard said. "And we're rebelling against the whole concept of 'ya gotta look good to sound good.' We're not gonna play that game. We never have and we never will. We don't play games, we play music."

Dirty Looks' raw and rugged sound won them an instant cult following that packed clubs wherever the band performed. While their debut release failed to set any sales record, it laid the groundwork for their second album, **Turn Of The Screw**. That album also failed to set any commercial milestones (in fact, the band was dropped by their original label shortly after its release) but it supplied additional fuel for the group's incendiary live show. But with two albums under their belt, and no label, in 1991 Dirty Looks knew they had to make some changes. Out went the band's drummer and bassist and in came Perry and Harris. The new lineup quickly set about writing songs for a new label, and upon hearing their demos, a division of the giant Sony Music company signed Dirty Looks to a new deal.

"Things are going well for us," Ostergaard said. "We have a lot of support behind us—people we feel will stand with us no matter what happens. We think we can take care of ourselves when it comes to the music. If the people we're working with can get radio to play our songs and MTV to put on our videos, I think we can take it from there."



Dirty Looks: "To us, rock and roll has always started with rebellion."

It still remains to be seen if Ostergaard's "magic formula" for success will eventually bear fruit. But in the mean time, their new tunes seem to be enjoying just enough airplay, and the band's image is garnering just enough media coverage to insure Dirty Looks a solid shot at the big time. If it happens, these boys are ready! And if it doesn't, then the guys will undoubtedly live to fight another day; after all, if nothing else Dirty Looks are survivors.

"We've come back against a lot of different things during our career, and we're still here," Ostergaard concluded. "I don't know if there's anything on earth—or anywhere else, for that matter—that can really stop us."

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COMIN' ON STRONG

"John Corabi is a totally different singer than I am, that's obvious."

BY JODI SUMMERS

Maui is the place to be. It seems like most of the L.A. rock world packs up and heads out to that lush tropical paradise when they need a retreat, or a new project. For Vince Neil, his recent trip to Maui was part of his new sideline venture—he is now the man behind Hawaiian Tropic swimsuits. Well, not really *behind* them. Oh, you know what we mean.

"I wanted to do something with sportswear, so I put out the feelers and was talking to different people about it," relates Vince. "All of a sudden I got wind that the Hawaiian Tropic swimwear line was for sale. So I went ahead and bought that."

Recalling Poison drummer Rikki Rockett's success with his Old Ghost clothing line, Vince didn't stop with picking up the rights to somebody else's project. In addition to the Hawaiian Tropic line, Vince has started his own line of revealing swimwear named, appropriately like his first solo album, **X-Posed**.

"My line is called 'Exposure by Vince Neil'," the blond-tressed vocalist proudly declares. He offers up a smirk. "It's the really skimpy stuff. We're designing all the suits and manufacturing them. It's a lot of work, but it's a lot of fun. I'm busy, busy, busy!"

The trip to Maui was to shoot the bikini catalog, and have a "business" vacation in paradise. "We shot all that stuff, and some sportswear too, and it went great," Vince notes enthusiastically. "We had a great time in Hawaii, plus I had a film crew go with me. We started filming when the models had the fittings before we left and just documented the whole thing. It looks fantastic!"

The clothing line isn't a venture to detract from Vince's obsession with sports cars, which was waylayed somewhat when it became Motley Crue's excuse for kicking him out of the band.

Instead, fashion is something Vince decided to do to try and better bond with his wife Sharise, a former model. Unfortunately, it didn't work. Sharise filed for divorce from Vince in February.

"Sharise and I had been talking about doing something for quite a while," recalls Vince. "We kept talking about it and talking about it, but we never went ahead and did it. So after the Motley Crue split up it was like, 'Yeah, let's do it now.'"

When Vince and Sharise married some five years ago, industry pundits questioned whether the bouncy mud wrestler could keep the man who was Motley Crue's frontman happy. Indeed in their first year, rumors of strife were rampant, but with the birth of their daughter Skylar, it appeared as if love had triumphed. If you check out the lyrics to *Forever* on **X-Posed**, which, as Vince says, "is a song I wrote about Sharise and I," you'll get a little insight into their domestic life. Of course, the tune was written prior to the start of his divorce proceedings.

Although he has two other children—Neil, who was born while Vince was in high school, and Beth, from his former wife of the same name, his younger child Skylar is "a dream come true," for Vince. Skylar is the first child Vince has actually been able to enjoy watching grow up.

"Skylar is in the back of my mind all the time. She's two years old, and she's a nightmare—a terror...a lot like me," Vince confesses with a chuckle. "She's really smart and she's talking so much. I'll walk into her room and she'll go, 'Hi Dada, how are you?', things like that. I really love it."

Vince has gotten into toys, dolls and all of those fatherly things. The guy who used to get wasted and thrown out of every club on the Sunset Strip now spends his free time watching cartoons.

"I love cartoons," Vince admits. "I'd like to do some voiceovers on some animation stuff. I'd like to do something in a Disney movie."

Being a dad has made Vince an expert on Disney films. He's seen multiple screenings of **Aladdin**, **Beauty And The Beast**, and of course, every young girl's favorite animated film, **The Little Mermaid**.

"That is a great movie. I'll be sitting there with Skylar, watching it for like the tenth time, and I'm still not bored with it.

"Skylar loves **The Little Mermaid**. You know when the little mermaid sings, 'Ahhh, ahhh ha ha haaa,' Skylar does that. It's really cute."

What's even cuter, according to Vince, is that he's got another vocalist in the family. "Skylar is really great because she makes up songs," he adds. "She'll be going 'Na-na-na-na-na-na' and I'll go, 'What are you singing?' She'll go 'Dada.' I'll say 'Sing the Dada song.' And she'll go 'De-da-de-da-de-da' and make up a melody. Then she'll sing 'Ba ba Black Sheep'. She doesn't know the words, but she'll sing 'Ba ba ba ba ba ba...' and in tune, too...I have to admit, she's a way better singer than I am."

Vince is just smitten with the idea of having another vocalist in the family, so much so, that while he was recording **X-Posed** with bandmates Steve Stevens, Dave Marshall, Vikki Fox and Robbie Crane, he took Skylar into Record Plant Studios.

"I tried to sneak her onto the record," Vince reveals. "Maybe at the end of the record go 'bye-bye,' something like that."

While we were on the subject of vocalists, it seemed like an appropriate time to ask Vince what he thought about John Corabi, his replacement in Motley Crue who will be making his vocal debut on Motley Crue's sixth album, **Til Death Do Us Part**.

"I don't know the guy but I heard he's good. I hope he does well. He's a totally different singer than I am, that's obvious. He's more bluesy, but he's a good bluesy singer. They're going for a different sound. It's going to be tough for them, there's a lot of pressure on John. I wish them all the best. I sincerely hope that the music they make together is as good as the stuff I've been making with my band."

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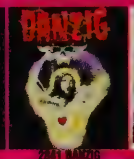

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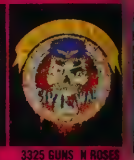

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1755 **KISS** Rock & Roll Over
1267 **LED ZEPPELIN** 1st Lp Cover
1269 **LED ZEPPELIN** Houses Of Holy
3242 **LED ZEPPELIN** Knight
2524 **LED ZEPPELIN** Wheatfield
3856 **LEMONHEADS** Happy Cow
3276 **LYNYRD SKYNYRD** Skull & Bullets
3932 **MASSACRE** From Beyond
2858 **MEGADETH** Alien
3215 **MEGADETH** Band Photo
2552 **MEGADETH** Launch
2706 **MEGADETH** Peace Sells Lp Cover
1547 **METALLICA** Collage
1668 **METALLICA** Damaged Justice
2069 **METALLICA** Doris
1718 **METALLICA** Shortest Straw
2039 **METALLICA** Sword/Zorlac
3146 **MINISTRY** Jesus Built My Hotrod

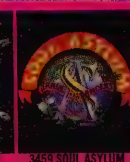
3949 **MINISTRY** Pyramid
2272 **MISFITS** Die Die
2042 **MISFITS** Legacy Of Brutality
3003 **MORBID ANGEL** Alters Of Madness
3087 **MOTLEY CRUE** Decade Group
3430 **MOTORHEAD** Skull/Lyrics
3970 **MUDHONEY** Piece Of Cake
3102 **N. DEATH** Mass Appeal Madness
3305 **NAPALM DEATH** Vampire
3885 **NED'S ATOMIC DUSTBIN** Kill Your Tv
3425 **NED'S ATOMIC DUSTBIN** Normal ?
3882 **NINE INCH NAILS** Fixed
2602 **NINE INCH NAILS** Group Shot
3280 **NINE INCH NAILS** Lp Cover
3968 **NINE INCH NAILS** Pretty Hate Machine
3059 **NIRVANA** Logo
3107 **NIRVANA** Never Mind
2463 **OBITUARY** Slowly We Rot
3373 **OVERKILL** Tour The Word
3090 **OZZY OSBOURNE** Decaying Face
3961 **O. OSBOURNE** Last American Concert
3246 **OZZY OSBOURNE** Ozzy On Toilet
3404 **OZZY OSBOURNE** With Dove
3966 **PANTERA** Group/Tour Dates
3341 **PEARL JAM** Crayons
3194 **PEARL JAM** Music For Rhinos
3935 **PESTILENCE** Testimony Of
3868 **PIGFACE** Baby
3328 **PINK FLOYD** Atom Heart Mother
3981 **PINK FLOYD** Screaming Head
3172 **POISON** Swallow This Live
2987 **PRIMUS** Clay Figure
2988 **PRIMUS** Suck On This
3933 **PUNGENT STENCH** Caught Buttering
3221 **QUEEN** Night At The Opera
3855 **QUEEN** Original Group Shot
3113 **QUEENSRYCHE** Empire Photo
1732 **QUEENSRYCHE** Mind Crime
3350 **R.H. CHILI PEPPERS** Abstract Skull
3264 **R.H. CHILI PEPPERS** Caricature
3959 **R.H. CHILI PEPPERS** Fish

2142 **R.H. CHILI PEPPERS** Poison Logo
3410 **R.H. CHILI PEPPERS** Woman In Bikkini
2379 **RAMONES** Group
3217 **RANDY RHOADS** Memorial
2986 **RANDY RHOADS** Photo
3333 **ROLLINS BAND** Clowns
3212 **S.O.D.** I Hate Everyone
3444 **SCREAMING TREES** Sweet Oblivion
2758 **SEPULTURA** Beneath The Remains
3383 **SID VICIOUS** She Died
2836 **SKID ROW** Can You Scream
3182 **SLAUGHTER** Wild Life
2477 **SLAYER** Eagle Logo
3872 **SLAYER** Gargoyle
2520 **SLAYER** Seasons In Abyss
2944 **SLAYER** War Ensemble
3918 **SMASHING PUMPKINS** Spaceman
3386 **SOCIAL DISTORTION** Heaven & Hell
3365 **SONIC YOUTH** Alien
3946 **SONIC YOUTH** Bunny
3928 **SOUL ASYLUM** Logo/Tour Cities
3950 **SOUNDGARDEN** Puff Lp Logo
3362 **SOUNDGARDEN** Sketch Photo
3454 **SOUP DRAGONS** Hotwired
2618 **STEVIE RAY VAUGHAN** Logo
3937 **SUFFOCATION** Effogy
1978 **SUICIDAL TENDENCIES** Join Army
3965 **S. TENDENCIES** Skull & Bandana
3927 **TESLA** Headshots
3411 **TESLA** Psychotic Supper
2703 **TESTAMENT** Malpractice
3201 **TESTAMENT** The Ritual
3447 **THRILL KILL KULT** Gargoyle
3233 **UGLY KID JOE** Ugly Kid
2963 **VAN HALEN** Carnal Knowledge
3902 **W.A.S.P.** Skull & Band
3211 **W.A.S.P.** Welcome To The Morgue
3906 **WARRANT** Blood Sweat & Beers
3406 **WHITE ZOMBIE** Green Monster
3874 **YES** Relayer


3881 SLAYER
Spill The Blood



3062 S. PUMPKINS
Devil


3459 SOUL ASYLUM
Logo



3093 SOUNDGARDEN
Badmotorfinger


3121 S. RAY VAUGHAN
Airbrush Photo


S. RAY VAUGHAN
In Step


723 S. RAY VAUGHAN
Memorial



3919 S.TEMPLE PILOTS
Wicked Garden



3431 S. TENDENCIES
Send Me Your Money



3917 TESLA
Tesla live



3451 UGLY KID JOE
Ceasership



3409 UGLY KID JOE
Least Wanted


1649 VAN HALEN
Eddie


3326 VAN HALEN
Guitar


3305 VAN HALEN
Foundation



3306 VAN HALEN
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1519 **GRATEFUL DEAD** Sam Cigar Logo
1502 **GUNS 'N ROSES** Illusions
1518 **JIM MORRISON** Portrait
1516 **JIMI HENDRIX** Portrait
1505 **KISS** Destroyer
1506 **LED ZEPPELIN** Swan Song
1511 **MEGADETH** Peace Sells
1501 **METALLICA** Sad But True
1513 **MOTHER LOVE BONE** Logo
1503 **PEARL JAM** Faces & Logo
1507 **PINK FLOYD** Dark Side Of Moon
1514 **QUEEN** Night At The Opera Logo
1508 **R.H. CHILI PEPPERS** Faces & Logo
1517 **RANDY RHOADS** Portrait
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1066 **JIMI HENDRIX**
1009 **KISS**
1042 **LED ZEPPELIN**
1016 **MEGADETH**
1012 **METALLICA**
1125 **MINISTRY**
1104 **MUDHONEY**
1089 **NAPALM DEATH**
1117 **NINE INCH NAILS**
1086 **OBITUARY**
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1121 **QUEEN**
1092 **QUEENSRYCHE**
1093 **R.H.C. PEPPERS**
1075 **RUSH**
1015 **SLAYER**
1096 **S. RAY VAUGHAN**
1040 **S. TENDENCIES**
1123 **TEMPLE OF DOG**
1095 **VAN HALEN**



3979 AC/DC
Collage



3191 MEGADETH
Vic Gose To Hell


3931 METALLICA
Collage



PANTERA
Collage

ALL OVER PRINT T- SHIRTS $21 Specify L, XL

Designs That Cover The Front, Back & Sides... ALL OVERS Listed Below Not Pictured But Same High Quality

3127 **ALICE IN CHAINS** Collage
2934 **ANTHRAX** Persistence
3232 **BLACK CROWES** Girl In Field
3899 **CYPRESS HILL** Leaves
3353 **DOORS** Collage
3139 **DOORS** Jim
3416 **EXODUS** Ten Commandments
2935 **GRATEFUL DEAD** Dead Set
3907 **GUNS 'N ROSES** Bones
3185 **IRON MAIDEN** Beast
2974 **IRON MAIDEN** Eddie
3372 **JIMI HENDRIX** Sun & Moon
3315 **KISS** Four Faces
3371 **LED ZEPPELIN** Houses Of Holy
3136 **LED ZEPPELIN** Swan Song
3219 **LED ZEPPELIN** Wizard
3420 **MEGADETH** Countdown Lp Cover
3443 **METALLICA** Snakes
3351 **MINISTRY** New Lp Cover
3140 **MOTLEY CRUE** Decade Cover
3137 **OZZY OSBOURNE** Silhouette
3347 **OZZY OSBOURNE** Tattoos
3220 **PINK FLOYD** The Wall
2812 **POISON** Alley
3230 **PRIMUS** Skeeler & Map
3222 **QUEENSRYCHE** Logo Photo
3980 **R.H. CHILI PEPPERS** Hanky
3144 **RUSH** Roll The Bones
3368 **SEPULTURA** Tribal S
2971 **SKID ROW** Slave To The Grind
2940 **SLAYER** Crosses
3352 **SOUNDGARDEN** Badmotorfinger
3206 **S. RAY VAUGHAN** Collage
3190 **TESTAMENT** Collage
3346 **U2** Symbols
3071 **VAN HALEN** Group

3004 GUNS 'N ROSES
Destroy

3001 METALLICA
Snake

3253 PEARL JAM
Stick Figure

3002 QUEEN
Crest

TYE DYE T- SHIRTS $22 Specify L, XL

Designs Listed Below Not Pictured But Same High Quality....

2432 **AEROSMITH** Aerosmith
2892 **ANTHRAX** Not Man
3901 **CYPRESS HILL** Jesture
3025 **DANZIG** Skull
3026 **DOORS** Jim
2588 **DOORS** Poet
2810 **GRATEFUL DEAD** Rose Pedal
2431 **GRATEFUL DEAD** Skull
3018 **GUNS 'N ROSES** Appetite
2705 **GUNS 'N ROSES** Logo
3379 **IRON MAIDEN** Fear Of The Dark
2624 **IRON MAIDEN** No Prayer
3023 **JANE'S ADDICTION** Ritual
3022 **JANE'S ADDICTION** Novena
1617 **JIMI HENDRIX** Eye
3012 **JIMI HENDRIX** Head Shot
1386 **LED ZEPPELIN** Swan Song
3010 **METALLICA** Eyeball
3008 **METALLICA** Pirate
3013 **MISFITS** Skull
2247 **MOTLEY CRUE** Dr. Feelgood
3255 **NINE INCH NAILS** Logo
3252 **NIRVANA** Never Mind
3251 **NIRVANA** Group
3109 **NIRVANA** Happy Face
3254 **PINK FLOYD** Darkside
2950 **PINK FLOYD** The Wall
3257 **PRIMUS** Cartoon
3021 **QUEENSRYCHE** Empire
3248 **R.H.C. PEPPERS** Indian Suit
3247 **R.H.C. PEPPERS** New Lp Cover
3108 **RUSH** Star & Man
2634 **SLAYER** Wheel Logo
3256 **SOUNDGARDEN** Badmotorfinger
3205 **STEVIE RAY VAUGHN** Photo
3029 **TESTAMENT** Souls

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VAN HALEN

LIVE AT LAST

BY ANDY SECHER

Van Halen! The name has become synonymous with hard edged rock and roll over the last 15 years. From their earliest days, when a guy by the name of Roth served as the charismatic and often comical focus of the band's stage act, Van Halen has been widely regarded as metal's premier live attraction. Today, however, VH's reputation as a performing band has never been greater. After all, when you've got the legendary Edward Van Halen laying down the guitar riffs, his heavy-handed brother Alex slammin' the drums, Michael Anthony putting his bass through a veritable torture chamber, and Sammy Hagar delivering the vocal goods as only he can, few acts can match either the group's instrumental prowess or onstage finesse. Now, with the release of **Right Here Right Now**, the band's first-ever live album, all the magic of VH on stage has been brought home in a 24 song monster concert. Bringing together tunes from throughout their career, and recorded during their last three world tours, VH has provided their legion of fans with the ultimate document of this historic band in action. Recently we caught up with Edward Van Halen to discuss the whys and hows of **Right Here Right Now**.

Hit Parader: Why did you decide to release a live album at this point in your career?

Edward Van Halen: I really haven't given much thought as to why we're doing it now. It's more just that we had recorded a lot of shows over the years, and we just decided it was a good time to start digging through some tapes. We started doing that just for fun, going all the way back to some of our tapes from 1986, and before we knew it, that fun thing had turned into a record. I had said to Al, "Hey, why don't we just take a little time and dig through the tapes to see what we find?" That was back in June. Six months later, we had come up with the tapes we liked. There were literally miles of tapes that we ended up going through.

HP: It happens that 1993 is Van Halen's 15th Anniversary. Was that part of the motivation for the record?

EVH: Well...yeah! It is kind of our anniversary so it just seemed right to put this record out now. On top of that, there are so many "bootlegs" of our concerts floating around, that we figured it was time to give the fans the real thing. After hearing the quality of some of those albums, I think they'll be more than happy to have an official live album from us.

HP: Do you collect those bootlegs yourself?

EVH: I don't go out of my way to pick them up, but people are always sending them to me. Sometimes I listen to 'em and I'm pretty amazed—often for the wrong reasons! I'll hear some stuff on there that's pretty good, but I'll also hear things that don't sound particularly great. That's why we wanted to make sure that the songs on this album really presented us in the best way. I mean we didn't change anything—every song is there mistakes-and-all, but they represent us at our best.

> *"We left all the mistakes on the album. It's not fair to fix them once you've played them live."*

HP: How tough was it going through so many concert tapes to find the right version of the right song?

EVH: It was very tedious work. What happened was that Alex and I started mixing some of the tapes on our own. We thought we were doing a pretty good job. But after about a month of that we started to wonder if maybe somebody else could do it better than we could, so we called in Andy Johns and he walked in and just made everything sound so much better right away. After all, he's got 25 years of experience when it comes to producing and mixing—it was the first time that Al and I had tried it. So we just said, "Okay Andy, you do it."

HP: Was it difficult deciding which songs were going to make it onto the album and which ones weren't? After all, you've got 15 years' worth of material to cover.

EVH: We wanted to put as much of the latest tour as possible because that stuff was recorded better. But basically we just played a tape and if a particular song had magic to it, we used it. That was the deciding factor. *Dreams* was one of the songs that really stood out, I remember, and that was from a 1988 tour. We found a version of *Won't Get Fooled Again* by the Who and that was really great. But we have a good balance between older and newer stuff. It's just that the more recent the tour, the better the sound quality of the tape. We've tended to record five or six shows on each tour, always assuming we'd do a live album. So there was a lot of material to choose from. I think we picked the best.

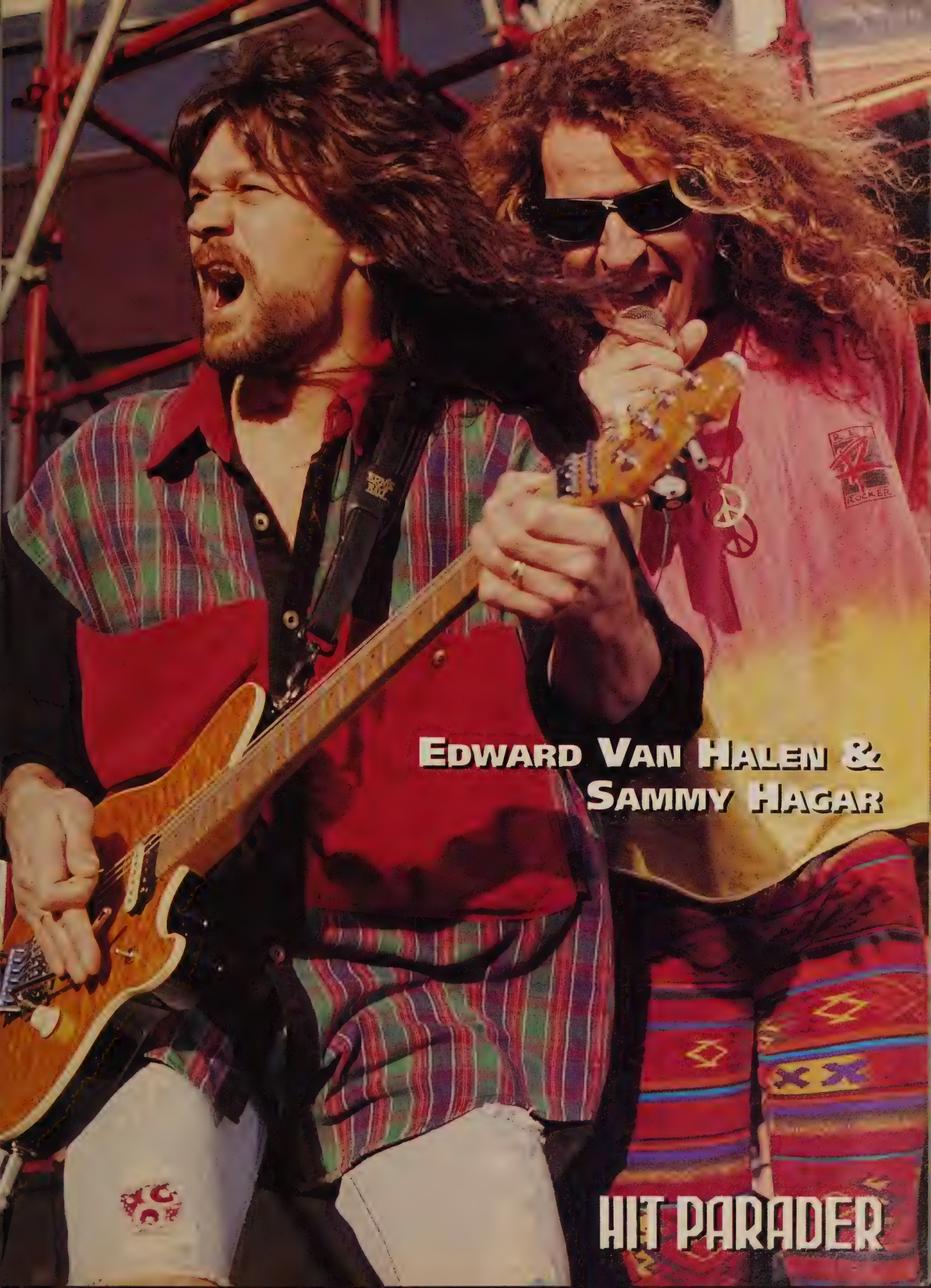
HP: Earlier you mentioned that there were no studio overdubs on this live album. Were you ever tempted to "sweeten" a certain live track in the studio, as so many bands have done in the past?

EVH: We left all the mistakes. I don't think it's really fair to fix anything once you played it live. Maybe the only thing you might consider "cheating" is that when we play *Right Now* live, I sequence the keyboard. But it's still me playing, so I don't consider that as doing anything wrong. And we use a few background samples when we play live, and we crank those up a bit when we mix—but again, that's still us singing.

HP: When you listen to tapes from six or seven years ago—your first tour with Sammy—and compare them to today, do you notice any change in the band's playing style—and in your personal style?

EVH: There are differences. I don't really know how to explain it, but it is different. I guess one of the reasons is that the songwriting is a little different now, so that's changed the band's style a bit. **OU812**, as an example, was a more keyboard-oriented record than the latest one—it was a softer record in some ways. But it's been a change more than an evolutionary step because to me "evolution" means getting better. I'm not so sure that we have.

PHOTO: SHAUN CLARK


EDWARD VAN HALEN &
SAMMY HAGAR
HIT PARADER

PEARL JAM

He's part of a band that's sold millions of albums, toured the world and helped revolutionize a stagnant hard rock world. Yet Pearl Jam's Eddie Vedder is still the same unassuming guy he was before everything began to turn up roses for these Seattle rockers early in 1992. In a world inhabited by egos often far bigger than the talent they're connected to, Vedder is admittedly something a little different. He entered the rock scene with no visions of grandeur in his head; in fact the bucks, long limos and hordes of groupies were probably the *last* thing on Vedder's mind when he packed up his surfboard and headed north for his audition to join up with guitarists Stone Gossard and Mike McCready, bassist Jeff Ament and drummer Dave Abbruzzese. But now, two years and a triple platinum album later, Vedder insists he still hasn't changed one bit.

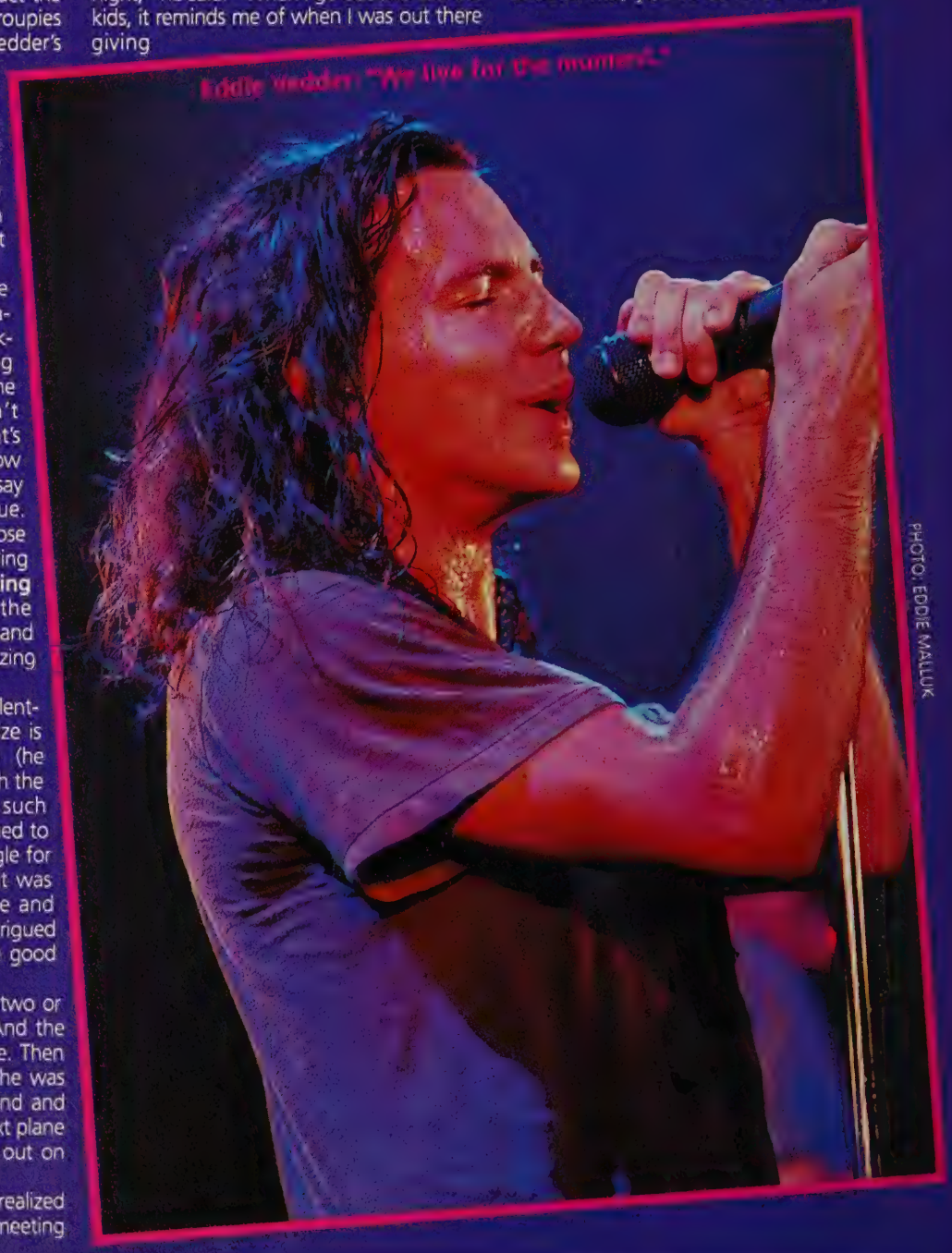
"I can honestly say that when we were making the album, big expectations weren't even part of our thinking," he said. "When we were writing the songs, they weren't done with the radio or MTV in mind. We didn't expect *anything* which is why what's happened to us is so incredible. I know it sounds a little strange for me to say that I'm living a dream, but it's true. Two years ago, I was just a fan whose biggest rock and roll kick was standing in the pit at Soundgarden's **Gathering Of The Tribes** show. Now I get the chance to get on stage every night and sing these great songs with an amazing band. Pretty lucky, huh?"

Pretty lucky, indeed! And pretty talented too. What many fans don't realize is that when Vedder joined Pearl Jam (he was the last member to hook up with the fledgling unit) he brought along such songs as *Alive*, which just so happened to emerge as the big breakthrough single for the band's debut album, **Ten**. So it was more than Vedder's powerful voice and unique stage personality that first intrigued his future bandmates—they knew a good thing when they heard it.

"He had sent us a tape that had two or three songs on it," Ament said. "And the first thing you noticed was the voice. Then you couldn't help but notice what he was singing. We called up a mutual friend and made sure that Eddie was on the next plane to Seattle. We didn't want to miss out on this one."

What Pearl Jam could never have realized from Vedder's tape—or even from meeting the man in person—was what a dynamic stage performer he was. While some have criticized his occasionally stiff stance while standing near the microphone, once he begins to move, Vedder knows no physical bounds. Whether it's launching his body from a balcony into the band's sea of fans or merely standing atop the drum riser, Vedder has quickly established himself as one of rock's most "giving" performers.

"I do try and give everything I have each night," he said. "When I go out and see the kids, it reminds me of when I was out there giving all I had to support the band on stage. I take my responsibility to give just as much back to them very seriously. I have to give back to them just as much energy as they're giving me. If that means jumping off of a balcony, then that's it. The show requires some sort of physical drama from me. I end up with a lot of bumps and bruises, but they're worth it. You just get caught up in what's going on. You don't even realize you're hurting yourself, but you wake up the next day and believe me, you're covered with



Eddie Vedder: "We live for the moment."

PHOTO: EDDIE MALLUK

LARGER THAN LIFE

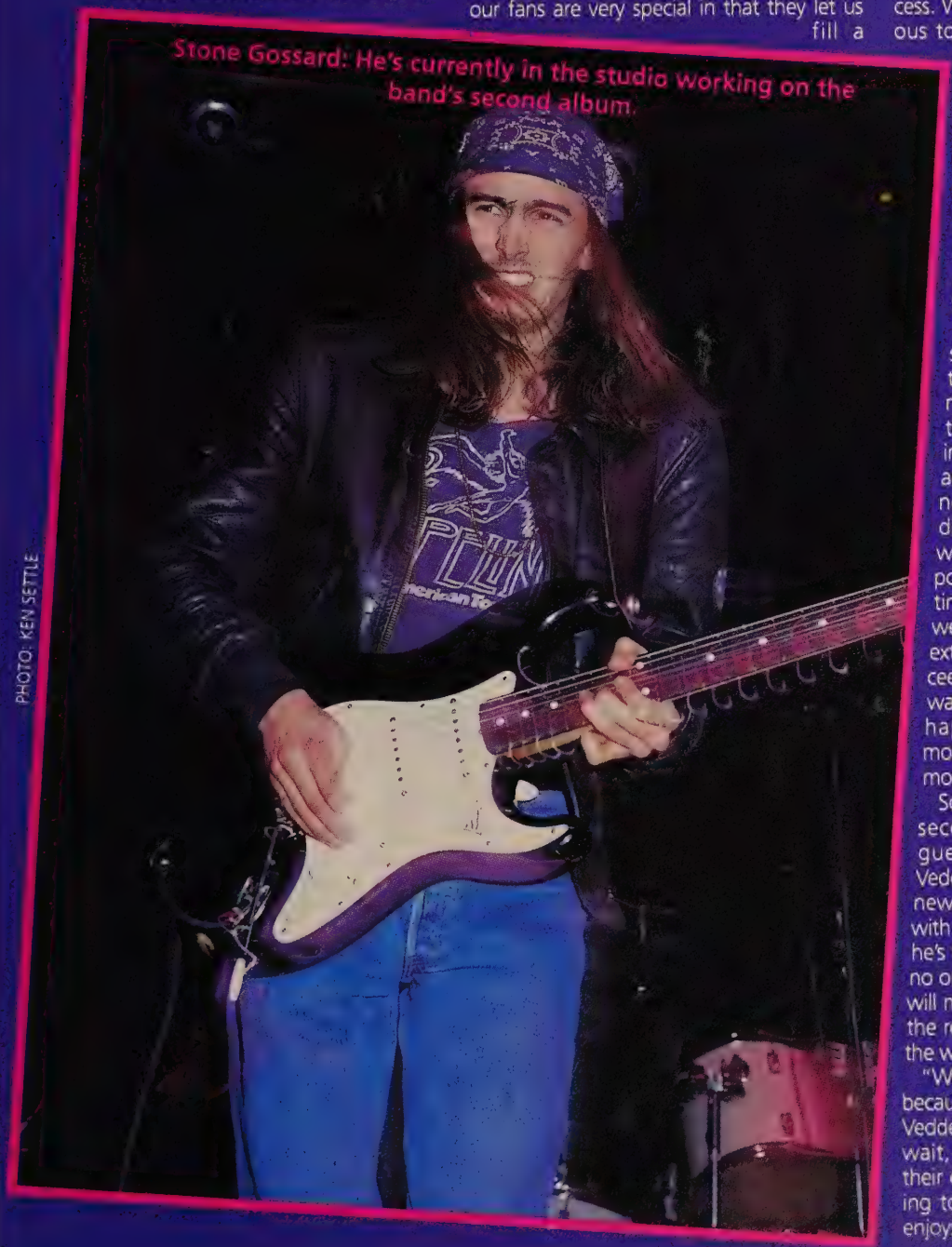
"I have to give back to the fans just as much energy as they're giving me."

BY PETER RAYMOND

black and blue marks. You spend a few months on the road, and you're physically falling apart. The kids at the show get to go home after the show, but you've got a new show and a new crowd the next night."

It's not that Vedder is complaining, mind you. Nothing makes him happier than getting on stage in front of thousands of Pearl Jam fans each night and pulling out all the stops. The band's show is one of the most visceral, heart-felt rock celebrations around, and Vedder is innately aware that the group's love of the rock medium has helped make them so successful. While he may have never actually taken the time to analyze the correlation between his on-stage dynamism and Pearl Jam's ever-growing rep, he acknowledges it might be hard to separate one from the other.

"I'm sure the live show has really helped bring the songs across," he said. "I think our fans are very special in that they let us fill a certain void in their lives. Music is a very personal thing for most people. People who have emptiness in parts of their lives pick up on what we're saying in a number of ways. I'm one of those people who needs music to survive. I think a lot of our fans are like that. That's why they've reacted to the live shows and the album. I think they sense that there's something deeper, more spiritual, in our music."



Stone Gossard: He's currently in the studio working on the band's second album.

PHOTO: KEN SETTLE

The question now becomes how the band's perspectives will change with success. While Vedder and cohorts seem oblivious to the commotion they've caused in recent months, as they complete work on their second album (due for a June release), one must wonder if the churning passions and energies that fueled their debut effort will still burn as brightly this time around. For his part, Vedder only smiles at such a question, as if the very notion that Pearl Jam could *ever* lose their drive and determination is beyond his comprehension.

"We don't look that far ahead," he said. "We just handle what's on the table for today. We live for the moment, and do our best to enjoy that moment. There are so many intense things that can be appreciated and enjoyed day to day. There's really no reason to look beyond that. We didn't plan the second album before we needed to. There was really no point to that. We knew that when the time was right to do it, we'd know. We weren't rushed, and we didn't feel any extra pressure. Why should we? We succeeded by being ourselves. That's all we want to keep being. We react to what's happening around us at any given moment. I hope we'll always live for the moment. That keeps things so exciting."

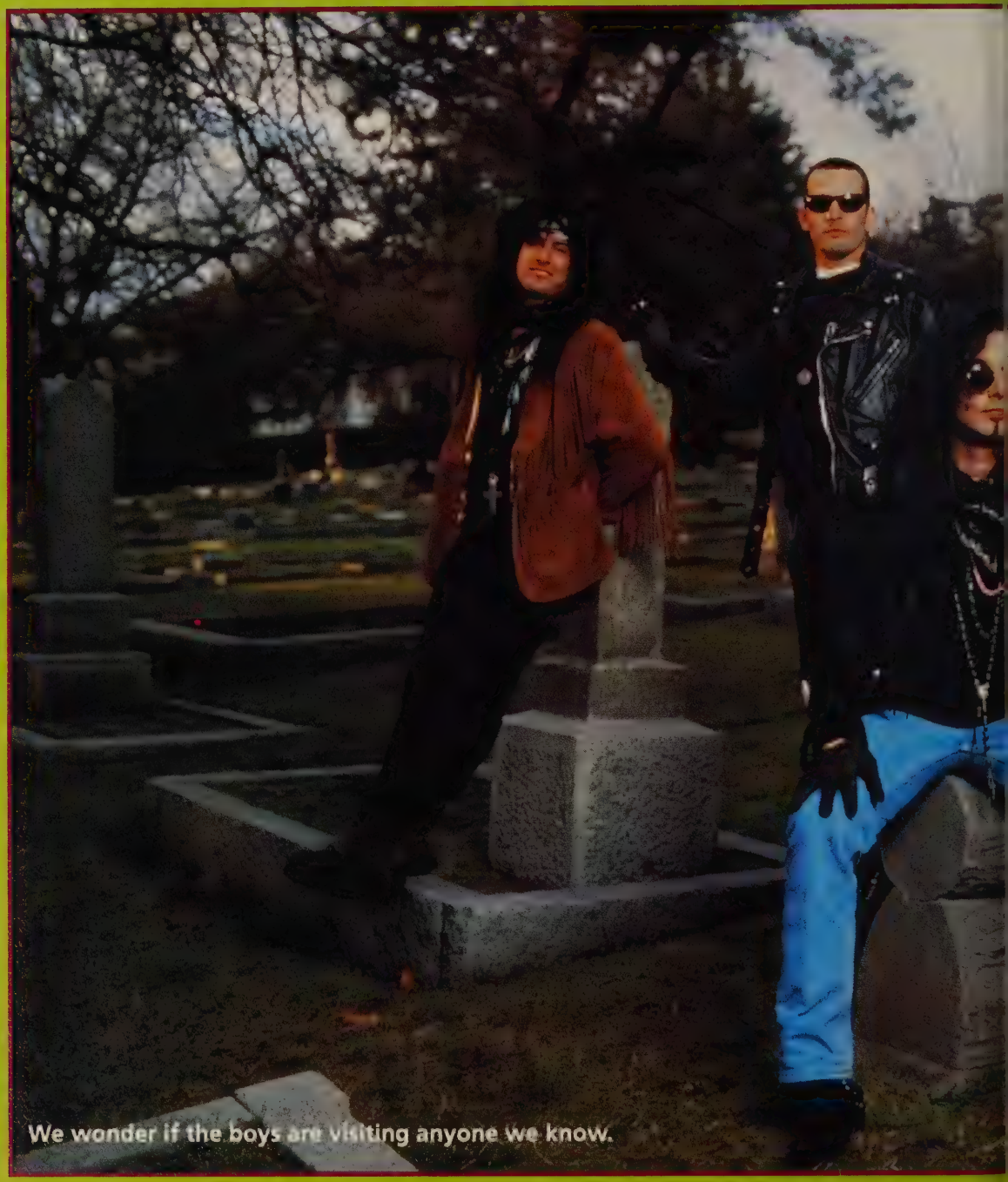
So what can we expect from Pearl Jam's second album? At the moment your guess is as good as the band's. Ask Vedder a point blank question about the new album's contents, and he'll answer with little more than a shrug. It's not that he's trying to hide anything. It's more that no one will really know what kind of music will make up Pearl Jam's second effort until the record hits the record stores. That's just the way these guys like it.

"We're a little reluctant to discuss songs because then you get into song meanings," Vedder said. "We'd much rather let people wait, hear the music and come up with their own interpretations of what we're trying to do. All I can hope is that everyone enjoys the experience."

HANGIN' OUT WITH

MÖTLEY CRÜE

Yes, Motley Crue is once again ready for action! After a year-long period of adjustment, during which they battled to attain the services of new vocalist John Corabi, then began the difficult task of recording their first post-Vince Neil album, the boys are back. Bassist Nikki Sixx, drummer Tommy Lee and guitarist Mick Mars recently took a short break from their intense recording sessions to hit some high spots (quite literally) in and around Vancouver, British Columbia, to give us all our first glimpse of this "new and improved" version of the Motley men. Yup, Tommy's hair is shorter, and Corabi's black locks seem to fit in perfectly with the rest of the band. But the true test is still a few months off—that's when we'll get our first chance to hear new Crue tunes on their upcoming LP, **Til Death Do Us Part**. In the mean time, you'll just have to be satisfied with the chance to join us as we do some hangin' out with Motley Crue.



We wonder if the boys are visiting anyone we know.

ALL PHOTOS: NEIL PRESTON





The boys decide to hit the mountain slopes. Left to right, that's John, Tommy, Mick and Nikki.

We always knew it would be a cold day in Hell before Motley Crue changed members.



BON JOVI

WEATHERING THE STORM

BY ROB ANDREWS

Some people were born to be rock stars. Just ask Jon Bon Jovi if you ever get the chance—he'll tell ya. Yup, just as some people have their fate to be a banker or an auto mechanic sealed by the great Spirit In The Sky long before they're born, a select few are given the talent, attitude and looks to become the idol of millions. While Jon many not be totally comfortable with the concept that his musical success was written in the stars, as he sings in *Blame It On The Love of Rock & Roll*, his whole life has been centered on just one thing—getting on stage and performing.

"Sure, it all goes back to high school, maybe even before that," he said. "I can remember all my friends getting nervous as they approached their senior year. All they could think about was what college would take them and what they should do with their lives. They couldn't understand me. I wasn't nervous about any of that. I didn't care about getting ready for college, and I didn't want to end up working in the bank. I'd just tell 'em that I wanted to be in the Rolling Stones. It made 'em all laugh. They must have thought I was nuts. But I had a dream, and all I can ever wish for anyone is that they have a dream and that they have the chance to realize it.".

Certainly few people have gone further towards realizing all his dreams than Jon Bon Jovi. In the ten years that have now passed since the release of his band's self-titled debut LP, Jon and bandmates Richie Sambora (guitar), Tico Torres (drums), Alec John Such (bass) and Dave Bryan (keyboards) have sold over 35 million albums around the world, with their latest, **Keep The Faith**, hopefully destined to match the incredible success enjoyed by its two predecessors, **Slippery When Wet** and **New Jersey**.

But fame and fortune are only part of the Bon Jovi tale. This is a band that has finally grabbed hold of their own destiny, reaching a level of personal and musical maturity that seems destined to carry them even further up the ladder of success. Gone is the yolk of control exhibited by the band's former management company, an organization Jon now refers to as "The Machine." And gone as well is the petty bickering that seemed to be on the verge of blowing apart one of rock's most successful units only a year ago. Obviously, one is made to wonder what forced these changes to occur, for as Jon is fond of saying "You can't throw out the baby with the bathwater."

"Yeah, that was the question we had to face," he said. "Did we want this thing that we had worked so hard to create to fall apart? We decided that you don't throw out the baby—it's too important to let go. But maybe you do change the bathwater, which is what we did. The Machine pushed us too hard. They didn't have the confidence in us. As soon as we came off the road for **Slippery** they wanted us back in the studio. Then it was right back on the road. There was no time to enjoy what was happening. There was no time to stop and enjoy life. It almost caused us to break apart. But luckily we saw what was needed to be done—and we did it.

> *"Did we want this thing we had worked so hard to create to fall apart?"*

"Now all that matters to us is staying together and finishing the game together," he added. "We set out to do something ten years ago, and we're intent on seeing it through to the end. And the best part is that because we're a little older and a little wiser, there's been a lot of growth within all of us both as people and as musicians. It's made the music better, and it's made the band better too. We're five grown up guys who are supporting and managing ourselves. We have nobody to congratulate or to blame but ourselves. We've been through the mill and we're still here to talk about it."

In all honesty, the jury is still out as to whether the band's decision to stand on their own was correct. While **Keep The Faith** made a strong debut last October, within weeks it had dropped out of the Top 10 (after peaking at Number Five in its first week) and has steadily slid downward since. While two million copies of the disc have already sprinted out of record stores from Albany to Albania, (far from something to scoff about in these recessionary times) it remains unclear as to whether the album's eventual success will come close to matching the nine million units sold by **New Jersey** let alone the staggering 13 million copies old by **Slippery When Wet**. Still, Jon believes in his heart and soul that he's done the right thing this time by presenting a more mature musical approach, and stepping back (at least partially) from the pin-up boy approach that first won him acclaim.

"I've never been particularly comfortable with the position of being a role model or being the guy on someone's bedroom wall. If that means they like the music, that's great. I've learned to accept that. But I've also learned that if people are going to believe in you—and in what you're saying, you've got to start believing in yourself too. That wasn't easy for me. But it's something I'm much better with now than I was a few years ago. That's what **Keep The Faith** is all about. We've got to have faith in each other but we also have to have faith in ourselves. That's where it all begins. If you believe in yourself, then anything in the world is possible."

Ironically, for Jon, that belief in himself didn't begin one night as he stood alone in front of 20,000 screaming fans—it happened as he toured the nation by motorcycle last year with only a few close friends riding along. The chance to see America from a grass-roots level (rather than from the plush seats of the band's touring jet) afforded Jon with a perspective he had never had the time or the chance to see before. It opened his eyes to what was really important in life; and his relatively "petty" problems with the band just didn't match up.

"That motorcycle trip was great for me," he said. "It allowed me the chance to just become more comfortable with who I am, where I am and where I think I'm going. Quite simply, I did things I've never had the opportunity to do before. I've been everywhere and seen nothing except airports, inside of arenas and hotel rooms. So getting out there and riding my motorcycle across the country was one of the greatest experiences of my life."

PHOTO: JAMES MORGAN/MWA

JON BON JOVI



HIT PARADER

AEROSMITH

HOLDING ON TIGHT

Tyler And Perry Help Us **Get A Grip** On Their Latest Album.

BY ANDY SECHER

Steven Tyler can't help smiling these days. And why not? If ever there was a guy sittin' on top of the world it's Aerosmith's charismatic main man. After all, his band will soon be cashing in on a new $40 million recording contract, and his health has never been better. That's all well and good, but what's *really* got Mr. Tyler grinning ear-to-ear these days are the sounds contained on the band's latest LP, **Get A Grip**, one of the rockinest, sockinest albums to come down the pike since...well... since Aerosmith's last album! From the sonic kick of *Eat The Rich* to the balladesque beauty of *Cryin'*, Tyler knows his band's hit the mother load this time around. Recently we got together with the large-lipped vocalist and his best bud, guitarist Joe Perry, to find out exactly what's making Aerosmith the happiest band on the planet in 1993.

Hit Parader: Get A Grip is a very long album in Aerosmith terms. You've got 12 songs and almost an hour's worth of music on there. You once said none of your albums would ever have more than ten songs. Why the change?

Steven Tyler: We've got a couple of shorter interludes like *Boogie Man* on there, so really there are only 11 songs on the album. That's really not getting away from our basic philosophy by *that* much. I always said that ten songs were about all everyone could absorb, that too many good ones got lost in the shuffle if you gave 'em more. But this time we just had so much juice, we didn't know where we could stop. Believe me, there's plenty more where these came from!

HP: It's been more than three years since **Pump** was released. Did you guys take a long vacation after the last tour or have you *really* been working that long on this album?

Joe Perry: We got off the road three years ago in September, so it has been a long time. It took us two and a half years' work to get this finished. We did take about eight months off before we started work, but that's not unusual for us these days. For a while we were doing an album a year, especially in the early days. But over the last three or four albums, we've taken our time—we never felt a need to rush. We went through two complete writing processes for this album. The first one was up in Vancouver, and when we finished there, we felt like, "hey it's still not quite right." So we went into our own pockets for another half a million dollars to keep recording down at A & M Studios in L.A., and we're very glad we did. That's where we came up with *Fever, Eat The Rich* and *Flesh.*

ST: With an Aerosmith record the whole key is that it can't just be the 'Flavor Of The Year.' What we had at first was good but it wasn't great, and we learned a long time ago that it don't mean a thing if it ain't got that zing. And, it's got that zing now.

HP: What is your main concern when you're writing and recording; is it what the fans will think or how radio and MTV will respond to a particular song?

JP: Actually, for us it's always been how the songs are gonna sound live. We put a lot of flesh and blood into each song, but when it all came down to it, the question becomes if the songs are

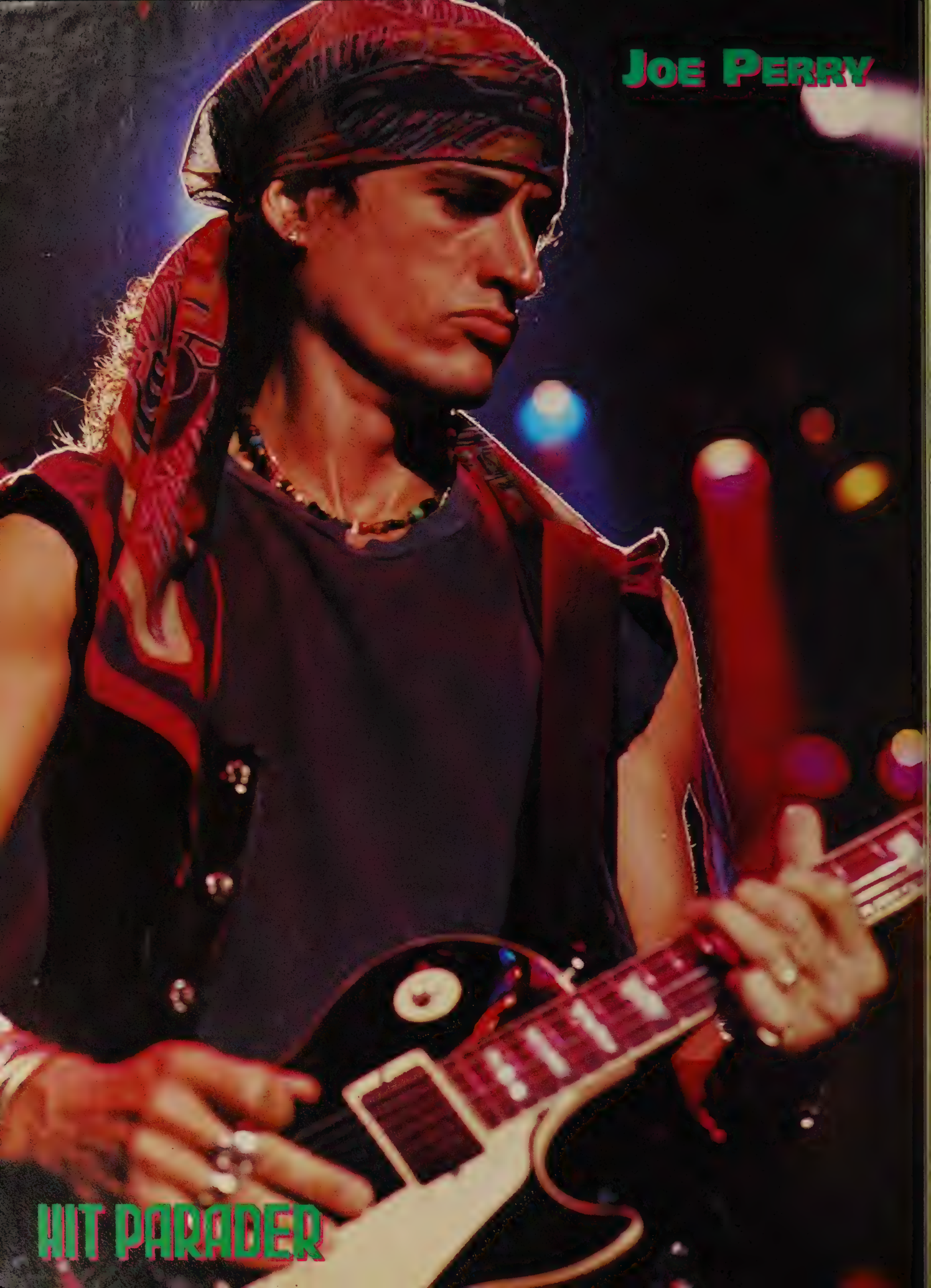


Aerosmith (l to r): Tom Hamilton, Joey Kramer, Steven Tyler, Joe Perry, Brad Whitford.

PHOTO: GEORGE DeSOTA

PHOTO: SHAUN CLARK


STEVEN TYLER
HIT PARADER


JOE PERRY
HIT PARADER

kick-ass enough to cut it on stage.

HP: The songs, especially longer tunes like *Livin On The Edge* and *Flesh* seem to be very busy; there's a lot going on musically all the time. Was that something new you tried this time?

ST: It's just the way it happened. The songs build and they take on a life of their own. I mean *Livin On The Edge* just doesn't seem like a long song to me. There is a lot goin' on there, but I don't know if it's anything really new. It's just the mood we were in when we were writing. Each Aerosmith album is totally different than anything we've done before. We never listen to our last album, so it's natural to move ahead and change. Whatever it turns out to be, it turns out to be; we don't want to control it. But since you've got the same people involved—and the same brains—there are certain things that you instantly identify as us. It's kind of fun to work that way. There were days early in the writing of this album when I'd pop out of the studio Joe has in his basement, jump into my Lotus and just feel I had the world by the balls. This was the most fun I've ever had making an album—even though there was a lot of hard work involved.

JP: I'm really surprised by how different this album sounds from the last one. But all you can do is try to leap ahead—there's no conscious effort to try to be different. It's a natural progression. We're just that much better than we were three years ago.

HP: Do you have different influences today than you did, say, when you recorded **Rocks**?

ST: Positively! For years, we were what we were; but so much of what we did wasn't conducive to making good music. I'm not wasting my time now wondering how I can smuggle some grams of whatever back with me from Hawaii. That effort now is being spent on the music. Our influences are still there, but there's always a whole lot more of us on each album.

JP: I went back and listened to a lot of the first records I ever listened to. That really inspired me. You've got to maintain that motivation, though for us that's pretty easy.

HP: Does the "Aerosmith Legacy" ever get in the way of making new music? After all, you've got a lot to live up to with each new album.

ST: Hey, this thing is bigger than both of us, right Joe? That's at least what *she* said last night. Each time we make an album, we come closer to defining what Aerosmith is. I don't think that either of us really knows what we are exactly at the moment because it's a constantly changing thing. But with each album we get a little closer to knowing. If you get into this industry early enough, and keep putting albums out, becoming a legend just kind of goes with the territory. We've survived to enjoy it, which really amazes me!



Whitford and Perry: "By now we all instinctively know how to react to situations."

PHOTO: RICK GOULD/ICP

HP: There's been so much talk about you leaving your present label, Geffen, after your next record and returning to Sony. Did that put some extra pressure on you?

ST: Yeah, we thought about it. But we've always had pressure on us. I remember when we were in clubs and people told us we'd never get signed. Then we made a record and people told us we'd never have a hit. Then we got caught up with drugs and people told us we'd never kick it. And then people told us we'd never beat the last album. So we've always enjoyed having something to strive for. We like the challenges.

JP: First of all, we're unable to put out a record that doesn't match up to what we've done in the past. If we wanted to do that, we could have just put out the stuff we had recorded up in Vancouver and saved ourselves a lot of money. At this point it's really not about money, it's about the music. We keep getting asked how we stay vital. Well, we had it all, and we lost it all, and now we've got it back again. We know what it's like needing a friend's couch to sleep on 'cause you can't afford your own place—that wasn't that long ago. But Aerosmith isn't about fulfilling contracts. That's just business. When we get into the studio we try not to even think about that.

HP: Is there concern, however, that Geffen won't support the band as strongly as they have in the past?

JP: It is a concern. Record companies are made up of people. You've got to remember that. People just can't forget things that easily. We didn't do anything to hurt anyone. We had Geffen's blessing when we moved. Everyone seems cool over there. We just met with some executives over there and they told us point blank, "A lot of people in this industry were expecting you to hand us a piece of crap this time." But the people who said that don't understand us. He assured us that our album is their highest priority this year.

ST: A lot of people like to wallow in the negative side on things. "They'll never do it." That's what they love to say about us. We love to prove 'em wrong. I still get so pissed off at so many people for what they say about us. It's still my motivation. My therapist always tell me, "Hey, don't get mad." I tell him, "Forget that, anger's still my fuel." I get a kick out of being angry. That's what makes this band tick.

PHOTO: SHAUN CLARK


SOUNDGARDEN
Fender PRECISION BASS


HIT PARADER
PHOTO: GLEN LaFERMAN

METALLICA

RULING THE ROOST

"The road is fun; you visit cities, wreck them and then leave."

BY JODI SUMMERS

The metal world changed forever on August 12th, 1991...the day **Metallica** was released. The album debuted at Number One on the charts and ripped open the confines of rock music, making way for that thing called grunge, as well as other more dissonant styles. Quite simply, metal fans have hailed Metallica as the clarion of a generation. And if that album was a clarion call , then the band's new video, **A Year-And-A-Half In The Life of Metallica** serves as this generation's true call to arms.

"There was something special about these projects, from the day we started writing *Sandman*, it all came together comfortably," noted the always loquacious skin basher Lars Ulrich.

Metallica was an evolution. When Lars, vocalist James Hetfield, guitarist Kirk Hammett and bassist Jason Newsted went into the studio with producer Bob Rock, Metallica evolved by merging their milli-beat thrash with a "nice, thick, sound."

"Bob opened our mind to a few things," states James. "We wanted to write shorter songs because the live set got pretty long. We'd play fourteen songs in two-and-a-half hours, and we wanted to play more songs live. So we knew that with this album we couldn't write the same kind of crap we'd been doing. We figured if we were going to try something different, we wanted to try everything different. Flemming (Rasmussen, Metallica's previous producer) was great at getting our sound, but it came too easy. We needed something new."

Upon its release, **Metallica** exploded, and suddenly the band became radio and MTV staples—much to their own surprise. With their usual gusto, Metallica took to the road, and in the year-and-a-half since, they've played to more people than ever before. Most of this excitement—both in the studio and on the tour trail—is captured in their video extravaganza; no small accomplishment.

Whenever they rolled into town, arrests, traffic patterns, and the intense audience behavior became fodder for the evening news. Parents and police worried about arrests. Kids were into the release of aggressions that was always offered at a Metallica concert. It's all there...right on the video.

"Metallica live is an ejaculation of aggression," declared a concert veteran.

"Going out on the road is always fun," chuckles James. "You visit cities and then wreck them and leave. You see at least some of that in **A Year-And-A-Half**."

Live, Metallica broke in-concert traditions by incorporating snake pit seats in the middle of the stage and the Grateful Dead-inspired "tapers" section.

"We wanted to challenge the way people see arena rock shows," observed Lars.

James became a masterful frontman, pouring total intensity into metal masterpieces like *One* and *Enter Sandman*. During a particularly rousing rendition of *Seek And Destroy*, James had 60,000 fans punching air yelling the title. Those are the kind of magical moments that kept the film crew that practically lived



Kirk Hammett: Finally getting recognition as one of metal's most proficient instrumentalists.

PHOTO: ANNAMARIA DiSANTO

with the band, on their toes.

"They were everywhere," Ulrich said, "even when we didn't want them around."

Amidst it all were a string of rewards. In 1992, at the **MTV Music Awards**, *Enter Sandman* was crowned the Best Hard Rock Video. "I guess these things went down in value. If we can win one, anybody can win one," chuckled Lars on receiving the statuette.

Perhaps the piece de resistance of Metallica's musical acceptance has been the Grammy awards. After losing out to Jethro Tull four years ago, Metallica won Grammy awards for Best Metal Performance two years in a row.

"Winning a Grammy this time around really felt right," James noted the first time out. His management was proud that he didn't curse on national television.

Their 1991-93 tour has seen Metallica playing all over the world. In addition, to the traditional venues in North America and Europe, Metallica has headbanged with audiences in Japan, South America and Soviet Union, and they were very special guests at the Freddie Mercury **Concert For Life** last April. They performed a mini set, and James jammed on *Tie Your Mother Down* with Tony Iommi and the remaining members of Queen, oddly a very influential band in Metallica's history.

"Queen opened our eyes to textures and harmonies," observed Lars. "Hopefully that concert will open the eyes of a lot of young kids today to understand and appreciate how great and influential Queen were, and still are."

After wowing an audience of 75,000 people at the Freddie Mercury benefit, Metallica joined Faith No More and Guns N' Roses on the metal concert tour of the summer.

The decision to play 25 stadium dates together, according to Lars, "came out of late night drinking sessions and drunken babble."

It was the bands' interest in their fans—many of whom totally get into both bands—which made the two groups decide to tour together and charge a very reasonable $20 for the three-act bill.

"It took a lot of work to work things out," stated Kirk. Indeed the logistics of pleasing two bands that are totally critical of their live performances was a difficult feat.

"They're not the easiest band to work with," noted James, who nicknamed Guns N' Roses lead singer, "Axl Pose." "I'm sure they're saying the same thing about us."

The tour was a tremendous success, the only glitch occurred August 8th in Montreal, when a pyrotechnic accident left James with second degree burns on his arms and legs. But he survived, returning to the stage in Phoenix, Arizona, on August 25th. John Marshall of Metal Church covered for James on the guitar while he continued to heal.

And when the Metallica/Guns N' Roses tour ended in September, Metallica were back on the road through Europe, and then with the new year they're workin their way back through the States. **Metallica** has now sold in excess of 6 million albums, and **A Year-And-A-Half** has already gone platinum.

"It's long and hard but this is the lifestyle we chose," concluded James. "It's full of extremes...amazing stories! You get to meet people and see stuff that no one gets to see. It's basically someone else's life blown up to extremes. I wouldn't have it any other way."

Metallica came. They conquered. Music will never be the same.



James Hetfield: "Guns N' Roses aren't the easiest band to work with."

PHOTO: KEN SETTLE

KYUSS

DESERT RATS

BY EDEN BEACHEM

When most Easterners think of California, visions of either the urban sophistication of San Francisco or the golden beaches of Los Angeles instantly spring to mind. Well, let it be said that Kyuss hails from the Golden State, and skyscrapers and surf are the last things on *their* mind. You see, these guys hail from the California desert, a dry desolate area that's about as far removed from the "tourist trap" aspect of California as one can get...unless, of course, you consider Death Valley—the hottest place in America—a "must see" stop on your tour itinerary. For vocalist John Garcia, guitarist Josh Homme, bassist Scott Reeder and drummer Brant Bjork the desert is more than their home address, it's the place that's provided the soul and spirit behind this band—a special group that with the release of their second album, **Blues For The Red Sun**, have been hailed as America's heaviest band.

"We are from the desert and that really is the foundation of what this band is about," Garcia explained. "I guess that means that while we're only two hours from L.A., that place might as well be on the other side of the planet! You just don't have the distractions out here. You're not trying to impress people on the Strip. Here you just have your friends, the people in your community, and your music. For us that's enough."

Growing up in and around the desert allowed the band's members to slowly absorb a variety of rock influences, and reinterpret them in a totally unique way. A listen to virtually any track on the band's latest album will draw comparisons from savvy rock connoisseurs with such past greats as Blue Cheer and Grand Funk, as well as with classic stompers like Sabbath and even Pink Floyd. But before you think that strange amalgam can yield nothing but a metal mish mosh, think again—Kyuss' incredible musical power obliterates those influences and transforms them into something that's totally their own. This is heavy, heavy metal—played with a degree of precision and passion too rarely heard these days.

"I think our sound has more to do with who we are and where we're from than from anything we might have listened to," Garcia said. "I am a little surprised about how almost everyone who talks to us from the press brings up those old bands. We admit we have listened to some of it, but it certainly hasn't been a driving force for us. Maybe the reason we sound that way is because we work fast, and so did bands back then. We don't spend three months in the studio so we can end up with an album that sounds utterly processed."

> **"The desert is the foundation of what this band is about."**

In fact, not only didn't Kyuss take three months to complete **Blues For The Red Sun**, they completed the album's recording in a mere two weeks! Working with producer Chris Goss (of Masters Of Reality), the band recorded live in the studio, often just jamming on a song until they hit the groove they were looking for. One of the album's outstanding tracks, *Mondo Generator* owes its infectious heavy groove to the band's unique recording habits.

"This is really a total 'mood' record," Homme said. "At the end of *Mondo Generator* the jam session is actually over 30 minutes long. We ran out of tape! In the studio, all the lights were down, all the candles were lit, and all the incense was burning. No one was allowed in, or we'd freak."

For a band with only two albums under their collective belt (their 1991 debut, **Wretch**, pales in comparison to their latest sonic thrasher), Kyuss show a level of maturity rarely heard on today's metal scene. Rather than merely trying to ape the bands at the top of the charts, these guys have gone far to establish a style and sound all their own. Certainly it seems most unlikely that their heavy handed style will ever rocket them to the top of the sales ladder, but these desert rats couldn't care less. They're playing their own brand of metal with a commitment that makes any sort of commercial success seem totally insignificant. Perhaps it's for that very reason that Kyuss may just fool everyone (including themselves) and hit it big.

"There are no rules to this music," Reeder said. "There's almost a free-form feeling to it that resembles some kinds of jazz. We're making the kind of music we've always wanted to play."

"We did everything like you should do with a rock and roll record, and now no one does it anymore," Homme added. "We started each day at three in the afternoon, and finished at three in the morning. We loved what we were doing so much that it almost hurt us to stop."



PHOTO: ALEX SOLCA/PHOTOFEATURES

Kyuss: "You don't have to have distractions in the desert."

FLOTSAM & JETSAM

FOUR TIMES LUCKY

BY ROB ANDREWS

Quick! What's the first thing that comes to your mind when you think about Flotsam And Jetsam? Is it their string of hard hitting albums that have blended full-fury metal riffs with inventive lyrical forays? Is it the variety of record labels the band has recorded with through their seven-year career? Or is it the fact that they rank as the premier metal band ever to hail from Phoenix, Arizona? Nah. Let's face it, the first thing that comes to anyone's mind when they think about F And J is the band's bass players—their seemingly endless quest to keep a four-string fretmaster within the group's lineup long enough to record two consecutive albums.

Certainly the band's most famous bass alumnus, current Metallica man Jason Newsted, started this alarming trend of premature departure some four years ago. Mike Spencer was next aboard, but he quickly proved the wrong man for the job. Then came Troy Gregory, a talented bassist who after a tumultuous year-long stint with the band split to join Prong. Then came the band's most recent recruit, Jason Ward, who hooked up with vocalist Eric A.K., guitarists Ed Carlson and Mike Gilbert and drummer Kelly Smith just prior to the recording of Flotsam's latest LP, **Cuatro.** (Yes, it is their fourth album, and they're on their fourth bassist, so it is a most fitting title.) Are the guys sick and tired of talking about their bass troubles rather than having people focus on their music? Well, to put it simply, yeah!

"It does get a little boring just rehashing all that," Eric said with the slightest hint of a smile. "I mean, yeah, Jason Newsted was a member of this band, and a very important member. But we've survived without him, more or less. It's been tough, and it hasn't helped that our management wasn't the best, and that our record label didn't stick by us like we had hoped, and that our other bassists just didn't work out. But that's life. We've got a new album out, and the band is sounding real good these days. If people want to talk about all the other bassists that's fine—but we'd rather talk about what's happening with the band today."

What is happening with Flotsam And Jetsam today is that these rockers finally seem to have their career back on course. As Eric alluded, things have been far from easy for F And J in recent years, and their mere survival is a glowing testimonial to their love of rock and roll. They've grown up, realizing that being in a rock band isn't a license for 24-hour-a-day partying. They've approached the writing and recording of **Cuatro** with a sense that "hey, nothing else can go wrong, so let's take our frustration out in the music." By doing so, they've created an album that ranks along-side their brilliant debut, **Doomsday For The Deceiver**, as a "must have" for any true metalhead.



Flotsam & Jetsam: "We're approaching everything with a more down-to-earth attitude."

"We've survived without Jason Newsted—more or less."

"Yeah, we are approaching everything with a much more down-to-earth attitude," Eric said. "Believe it or not, we've all gone back to having day jobs. That'll give you a quick dose of reality! It's not like we *couldn't* live off of the band. But we've all agreed to keep ourselves busy and just put as much money as we can back into the group. Besides, we still owe people money—including our former management company. They were giving us big checks a number of years ago, and we were spending every dime of it. We didn't realize that all we were doing was *borrowing* that money from them. We still owe 'em a hell of a lot. But that's just one of those things that teaches you how scummy this business can be."

Scummy or not, Flotsam And Jetsam has taken dead aim on the rock world this time around. With **Cuatro** they seem armed and dangerous to take on any problems that may appear in their path. With their lineup apparently solidified at last, and a record label standing fully behind them, it seems as if these Arizona metal merchants may finally get the chance to prove that they can compete with the big boys.

"Yeah, we feel we can compete with anybody—of we get a fair chance," Eric said. "We're a little tired to taking a back seat to bands we know we can blow away! It's really been frustrating, but you just hope that it's made you a better band because of all the crap you've had to wade through. Because of all the problems with bass players and management that we've had, we've never been able to get the kind of album flow that we needed. A superstar band can take two years between albums, we can't. I like to think that we have a strong core following that's been with us since Day One. We know they'll buy the new album and come to the shows. But that's not enough. We've got to expand."

"It's nice to feel that we finally have a band where everybody's pulling in the same direction," he added. "When Troy Gregory told us he was leaving last year, we really didn't try to stop him. We had been having some problems with him for a while, but on the other hand, we knew we were gonna have to stop everything and find a new bass player again. But once Jason Ward came in the band, we knew we had found something. He thinks like us, acts like us and even writes like us, which is really important. We haven't had a bass player who really fit in since Newsted left. We feel that we're ready to take on anything, and hopefully, we can stop people from thinking of Flotsam And Jetsam as the band that can't keep a bass player. We want 'em to think of us as the band that can play with the best of 'em."

KISS

IT'S IN THE GENES

"She takes an empty beer can and she crushes it between her breasts."

BY PAMELA SHAW

In celebration of their 20th Anniversary, Kiss have slated a June release of their first live record since 1978. **Alive III** will include 28 tracks, and bassist Gene Simmons is his usual enthusiastic self about the record and the coming year for the history-making heavy metal band.

"The record will come out in early summer," says Simmons, "with *I Love It Loud* as a likely live single. Then we'd like to follow that with a home video around Christmas-time, and possibly even a big coffee table book full of Kiss memories after that."

After several years of "going Hollywood" it is refreshing to find Simmons with a plateful of projects which all center around the band that made him famous, rather than villainous roles in TV shows and films. Word has it he was recently offered the role of Satan in the TV movie of Stephen King's **The Stand** and he turned it down. Many rock fans would say that was a good call.

The live songs were laid down in the middle of a six month U.S. tour with the actual recording done in three venues; Indianapolis, Cleveland and Detroit.

"We will certainly include several songs from the early days, like *Watchin You* from the **Hotter Than Hell** LP, and *Deuce* from the first record. They were on **Alive** in 1976, but I'll tell you, this band has never sounded better, whether it be early or middle period. Back then half the band—Peter Criss and Ace Frehley—was limping through things because of alcohol and substances."

"We look forward to including a poster or booklet with the new live record," he continues, "because that is something we've loved to do since the early days. The corporate structure would say we were costing them their profits by giving extras away like that with our records. But that helped us to build a huge fan base. In fact, what we would like to do now is to include all 28 tracks in one package rather than splitting it, and just absorb any extra costs within the band."

Producing/engineering of **Alive III** will be done by long-time Kiss friend Eddie Kramer. Kramer, who is best known for his late '60s work with Led Zeppelin and Jimi Hendrix, was actually the engineer on the first Kiss demo before they were ever signed to a label.

Kiss: "The day mom and dad approve of rock and roll, it's over."

The home video, due at the end of the year, is tentatively titled **Extreme Close-Up** or **Exposed II**, and will feature live performance footage as well as vintage behind-the-scenes and backstage antics. Simmons positively glows as he recounts his favorite scene.

"We were backstage one night interiewing the local, uh, talent (strippers) for an on stage appearance. And there's this one massive girl, who does not make the cut. But as our cameras are still rolling, she performs her specialty for us. Keep in mind that this is one of the bustiest, curviest women you've ever seen. She takes an empty six-pack of beer cans, and..." Gene pauses for dramatic effect, "she crushes them one by one between her breasts! Not just one way, but crushes them first this way, then that. We thought that would be an appropriate example for our fans of what it's like to be in Kiss!"

Simmons was honored to be featured on the cover of a recent special issue

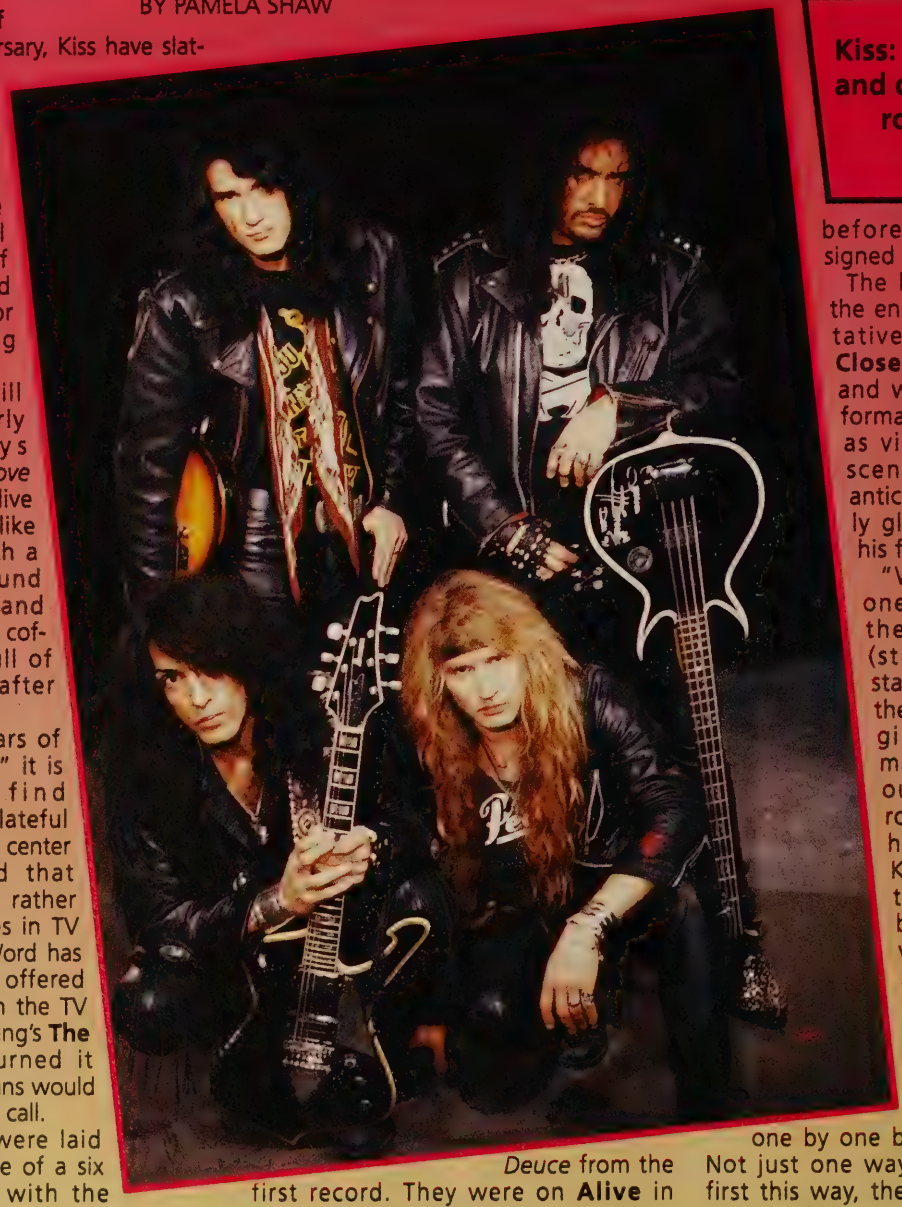


PHOTO: MARK WEISS/MWA

of **Life** magazine, *Forty Years of Rock and Roll*, and will be the first to point out to you that he appeared on the cover next to Elvis. Not bad for a nice Jewish boy from New York City. Of course, Patti Smith also appeared on the same cover, but there's no accounting for taste.

"It was exciting because it makes your realize that rock will survive no matter what," he mused "When you think that it all started out with Chuck Berry, and now we've evolved to the point where thrash is becoming mainstream with bands like Metallica. I believe that the truth be told, all bands eventually want to become big rock bands. Even U2 began alternative, but now they're this huge rock and roll outfit.

"Take for example the Seattle scene," he elaborated, "it's about more than sticking on a grunge jacket. The fans rule. They decide what is cool and what isn't, and then it is up to the bands to adjust to that. There is no formula. You can be Slaughter and sell millions of records the first time out, and the second time around the fans can say, 'No, we don't want to buy that.'

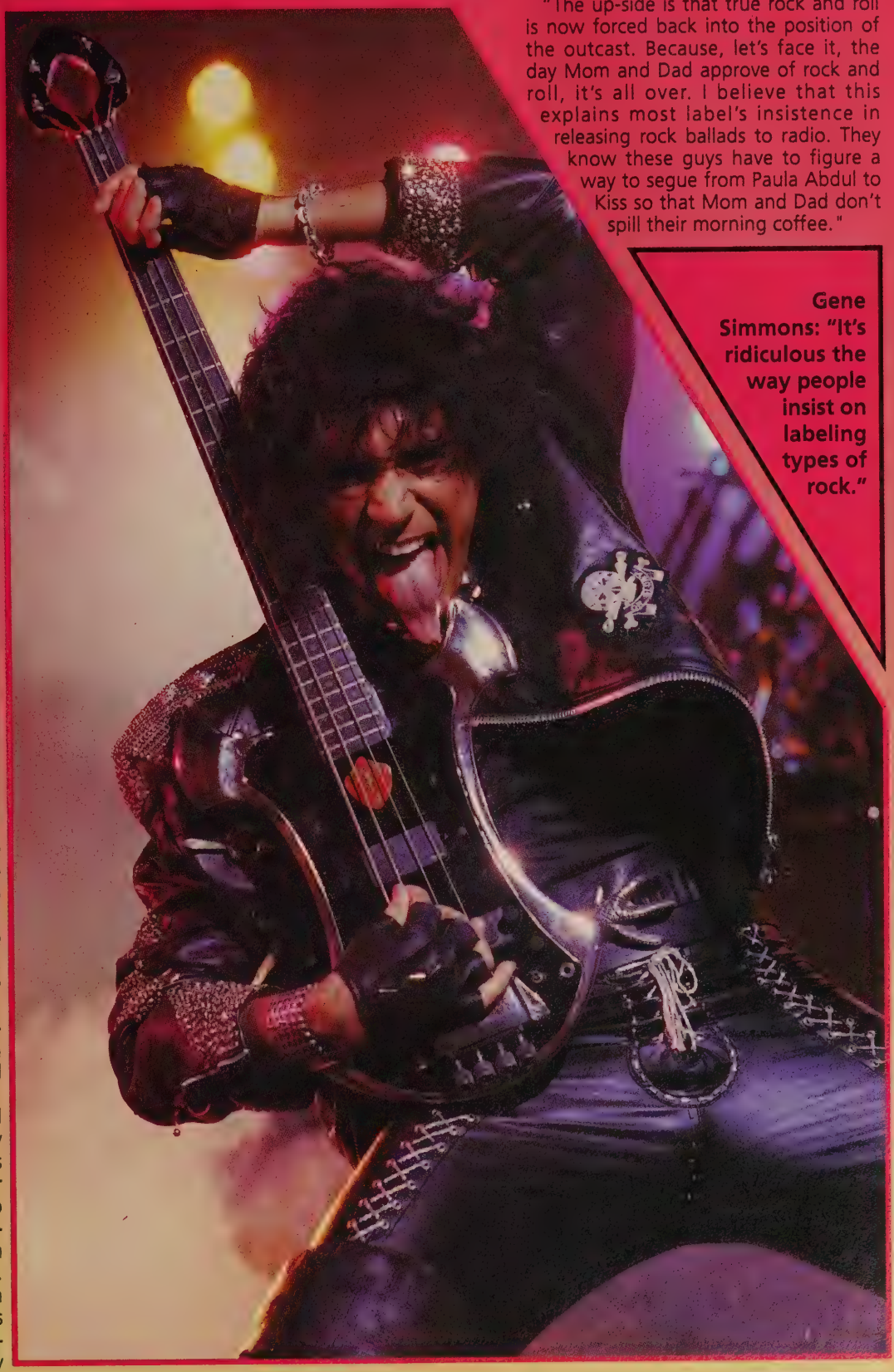
"Sure, it could be argued that Warrant changed images last year, and that was the reason their new record hasn't been selling better. But then you have the Ratts and the White Lions of the world, who stayed the same and were still stuck. The masses know, and it's a feeling they get from the music."

Gene does admit a certain disenchantment with American rock radio and MTV in particular.

"Right now MTV and radio are groping. They can't decide whether it's best to specialize or diversify. Five years ago you never heard a country artist like Garth Brooks on 'rock' radio. Rap was only heard on black radio. Now things have become so homogenized that the personality has gone out of it. If I had my way, radio stations would get rid of all the programming directors and just listen to the fans. Open up the phone lines first thing in the morning and, boom! There you have your first hundred songs of the day.

"It's gotten ridiculous the way people insist on labeling types of rock. Which box does a certain band fit into?" he continues. "I mean, look at some of the classic rock artists. The Beatles did *Helter Skelter*, which was very heavy, and then they did *When I'm 64*, which wasn't. What label do you give *Katmandu* by Bob Seger? Do you see my point? Labels get to be very dangerous after awhile.

"The up-side is that true rock and roll is now forced back into the position of the outcast. Because, let's face it, the day Mom and Dad approve of rock and roll, it's all over. I believe that this explains most label's insistence in releasing rock ballads to radio. They know these guys have to figure a way to segue from Paula Abdul to Kiss so that Mom and Dad don't spill their morning coffee."



Gene Simmons: "It's ridiculous the way people insist on labeling types of rock."

SLEEZE BEEZ

TALKIN' TRASH

"If I died right now, I feel I've accomplished my dream."

BY WINSTON CUMMINGS

It's a safe bet that the first English words learned by Holland's favorite hard rock band, the Sleeze Beez, were monosyllabic curse words beginning with the letters "s" and "f." It's hard to hold a conversation with these guys without hearing our favorite scatological and fornicational references bantered about with amazing regularity. Now we sure as hell don't have anything against a good curse every now and then, but sometimes it does seem to get in the way of a good interview...but what the hey, it's only rock and roll, ain't it? So when we recently hooked up with vocalist Andrew Elt and drummer Jan Koster to discuss the band's latest album **Powertool**, we felt the need to edit our interview just a tad in order to get more facts in the space provided us on these pages. Still, the raw, rowdy energy that makes the Sleeze Beez tick comes through in both the colorful banter presented by the group's main men, and in the hard hitting music of their album.

Hit Parader: Your debut album, **Screwed, Blued, N' Tattooed** sold a respectable number of copies, but not enough for the band to take more than two years to release another album. Why the wait?

Andrew Elt: The record was supposed to come out in September, but the label said that it might be better to wait until 1993 to have it come out. I think they were right. Not only is the musical climate a lot better for us now, but we really have become focused on what we've got to do—and that's to get on the road and just play our assess off for the next year.

Jan Koster: There were other reasons for the amount of time between albums too. We originally had done some recording out in Los Angles in 1991, but those sessions just weren't right. The producer we were working with had his idea of what the Sleeze Beez were about, and we had ours. When you have a choice like that, you've got to take control. So we lost a number of months during that period before we regrouped back home in Holland and really got serious about recording **Powertool**.

HP: Do you view this album as a radical departure from your debut?

JK: The first album was like a blue print of what this band is all about. We had a lot of dirty, aggressive songs, and this album has that as well. I don't think it's a major departure for us, but it is better because we've learned more.

AE: This record reflects a lot of the things that happened to us on the road last time. The song *Head To Toe* is all about that. Being from Europe you just aren't used to the American rock and roll scene—the power of radio and MTV, and the insanity the kids bring to the show. That song is about our first impressions of America—how the fans really adore you. It's what we had dreams about all our lives. If I died right now, I feel I've accomplished my dream.

HP: What else surprised you about America?

AE: I didn't know that much about America before coming over here last time. I had seen all the documentaries about the Grand Canyon and places like that, so I had gotten the impression of how big everything was in America, but I really had no idea how big. The food alone is amazing. You order a salad over here, and there's enough food there to feed the whole band for a week!

JK: It is hard to believe the amount of everything there is in America. If you live here you really don't appreciate it. But coming from Europe, you see the differences and marvel at them. I lived in San Francisco for four years when I was a teenager, so I was used to a lot of things, but I never had the chance to see the entire country the way we did on the tour bus. But we love excess—especially when there's an excess of booze and an excess of women.

HP: The Sleeze Beez have made a quick reputation for themselves as "party boys." What's the wildest thing you did on tour last time?

JK: I was usually too drunk to remember any of it. I know that I'm having a good time when I don't remember what happened. So I would say the entire tour was pretty wild.

AE: Jan means what he says. He doesn't remember much about that last tour. But one of the things that stands out in my mind was a day we spent in Denver. We started out early by going to a local strip club for the lunchtime show. I remember the day well because it was our guitarist Chris' birthday. He was still asleep back on the tour bus, but as we sat in the club and watched the girls take it all off, the idea struck me, "wouldn't it be great to have three of four of them come on stage that night and 'perform' for Chris during the show?" Well, the girls were all for the idea, and midway through the set we stop playing and Chris doesn't know what's happening. Then the girls walk on stage in next to nothing and start doing just about everything you can imagine to Chris. He was loving it, and the crowd was going wild!

HP: Is there one song in particular on the new record that you think captures your "party hearty" attitude?

JK: Every one of them is a Sleeze Beez song, so every one is about the things that interest us—women, drinking and having a good time. The opening track on the album is called *Raise A Little Hell*. I think that's pretty self explanatory. Yes, we admit it, we like having a good time. We are not ashamed about it, either, and we invite everyone out there reading this who also likes to have a good time to come out and see us whenever they can. We would love to party with them.

AE: We're really looking forward to getting back on the road. It's been much too long. We just played a number of shows back home in Holland, and that was the first time in four years we had played there. It was totally crazy! But from our first minute, our target has always been America. Just coming over and touring was fine last time. This time we want to come over and conquer!

PHOTO: KRIS ORDINSKY/MWA


ANDREW ELT
HIT PARADER

SKID ROW
FUTURE SCAN

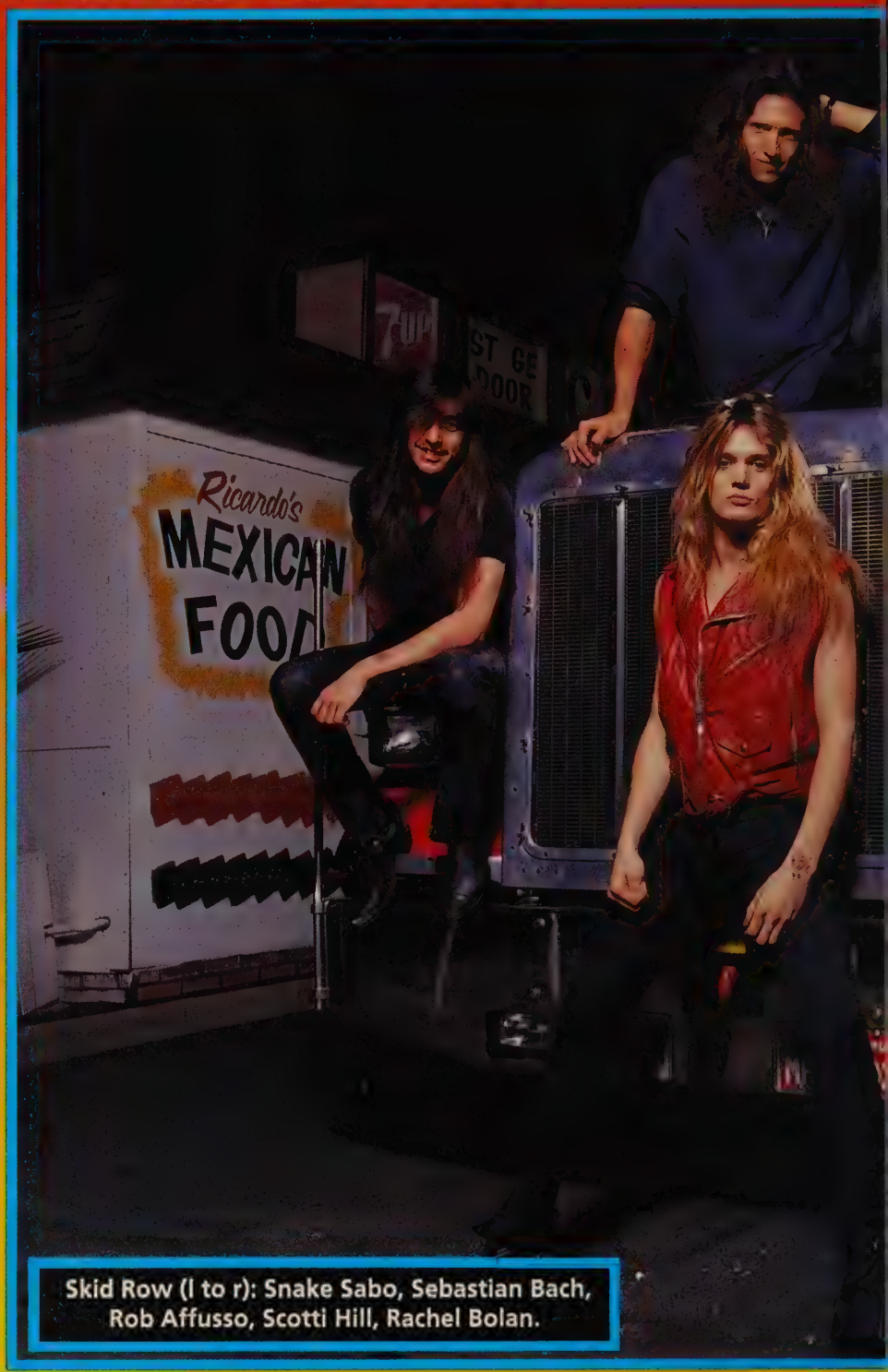
BY ROB ANDREWS

1993 is shaping up as a pretty interesting year for Skid Row. Already, these New Jersey metal masters ended their lengthy **Slave To The Grind** world tour in much the same fashion they began it—opening for Guns N' Roses—this time in Australia. Then after an exceedingly short break, vocalist Sebastian Bach, guitarists Snake Sabo and Scotti Hill, bassist Rachel Bolan and drummer Rob Affusso set to work on their third album—a disc they hope to have ready by the end of the year. We figured now was as good a time as any to get together with The Snake and discuss what lies ahead for the Skids.

Hit Parader: How was it playing with Guns N' Roses again down in Australia?
Snake Sabo: It was really fun. It was hard for any of us to believe that it had been something like 18 months earlier that we had started out together. Our first shows with them were in May, 1991, and the last one was in January, 1993. But, if anything, there was more energy at those last shows than there were at the first ones, and that's hard to believe.

HP: Is it a relief to finally be off the road?
SS: As usual, you have mixed emotions about that. Yeah, it's nice to be able to stay at home and go to a bunch of Knicks and Rangers games when I want. But the road is a very special place, and you do miss it. But everyone in the band has been getting together to work on material for the new record, so it's not like we're not seeing each other. We're keeping the great vibe we had on the road going for as long as we can.

HP: Were there any new lessons you learned while on the road this time?
SS: You always learn something new on the road. But as far as the band is concerned what we learned is who the real Skid Row fans are. We knew the kind of risks we were taking with **Slave To The Grind**. We knew that a lot of the people who bought our first album might feel a little left behind. But we had to make that move because we felt it was the right thing to do in our hearts. A lesson we learned for sure is that you've always got to trust your heart. I know we're all still very happy with that album. I listen to it all the time,



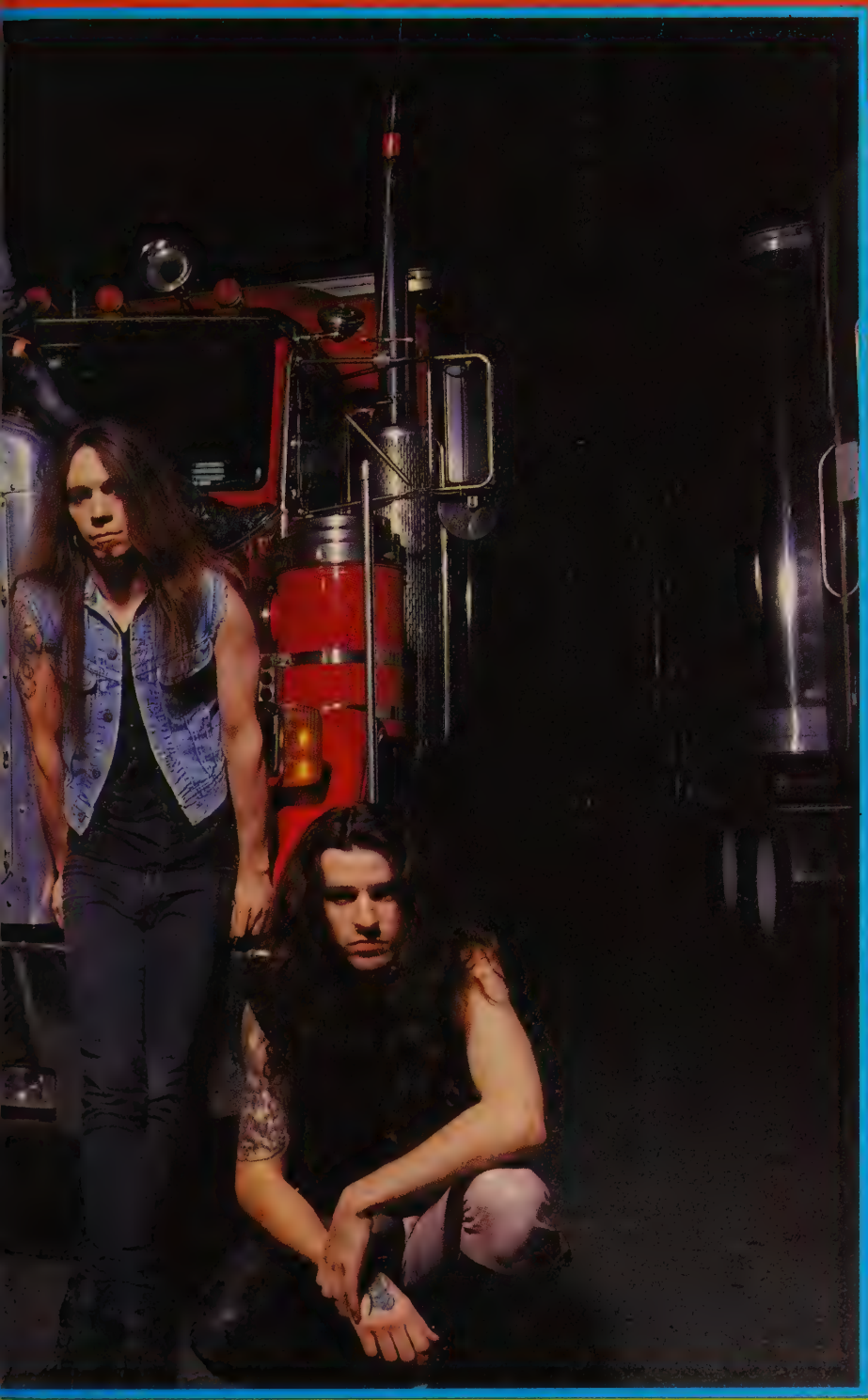
Skid Row (l to r): Snake Sabo, Sebastian Bach, Rob Affusso, Scotti Hill, Rachel Bolan.

PHOTO: NEIL ZLOZOWER

and I'm very proud of it.

HP: What direction do you think the material on your next album might go?
SS: That's really hard to say at this moment. This band has always been about being a little unpredictable, and I know we'll stay that way. We're never satisfied with what we've done; we're always searching for a way to make things better. The stuff we've come up with already is real exciting. It's different than anything we've done before. You just can't say that it's like anything on either of the albums. It's got a little of both of 'em, yet it's still totally different. I'm as anxious as anyone to see where everything goes in the months ahead.

HP: Some people said that the lyrics on **Slave To The Grind** were overly depressing. Will that lyrical stance continue in the future?
SS: I'd say the lyrics are going in a more positive direction this time. Maybe the songs on the last album were a little dark, but that was because of a lot of external friction that was going on after we finished our first tour. There was some bitterness around the band that's really not important to discuss now because it's gone. It wasn't among the band members, we were all pretty cool. It was some stuff that was going on around us that got us going in that direction. But this time everything's great, and the lyrics will be more positive.



HP: Have you had a chance to kick back a little and enjoy your success?
SS: I'm more comfortable with it than I was before. I mean when we first went on tour with Bon Jovi a couple of years ago, nobody knew who the hell we were, and by the time that tour ended we had sold a couple of million records. It was like "My God, what's going on here?" But now we've been around the world a few times, we know how to deal with just about anything that comes our way. We're just more prepared to handle things. So am I enjoying success? Hey, I'm just enjoying the chance to play rock and roll. That's enough success for me.

"The new songs we've come up with are different from anything we've done before."

HP: As you look back on the long tour you just finished, is there one moment that stands out in your mind?
SS: There were so many great moments that it's really hard to pick just one, but the funny thing is that as you asked that question, the first thing my mind flashed on was a show we played in Hannibal, Missouri with Pantera. It was this very strange stage set up, where we had a river at our backs, and we were playing on this cement block with about 15 feet of sand in front of it, then a fence in front of that separating us from the kids. Well, during our show, the guys in Pantera decided to set up a barbecue on the strip of sand between us and the kids, and they kept handing us things to eat throughout the entire show. That was pretty wild.

HP: Besides going to Knicks and Rangers games, what else do you do with your free time?
SS: I write, write, and write some more. That's what I do with my free time. Songwriting is a full-time occupation. I've got a little 8-track studio in my house, and I try to demo as much material as I can for the band. Hey, as long as I'm keeping busy when we're off the road I'm happy—especially if the Rangers can win a few more games

OVER THE EDGE

BY JEFF KITTS

THE HOTTEST IN ALTERNATIVE METAL

ASIDE FROM **EROTICA**, MADONNA'S latest lesson in aural sex, the pop icon's recently-developed Maverick record label had yet to issue its first release—until now. The debut album from Proper Grounds—an L.A.-based, eight-piece band that mixes rap and heavy metal—is the first official Maverick release, and is already causing some serious waves in the rock world. According to founding member Sean "Sandman" Kennedy, his band had no reservations about signing a big $ deal with a label that had, essentially no track record.

"I was overwhelmed when we got the offer; it was very flattering. But it didn't bother us that Maverick didn't have a lot of experience when we signed with them, because everyone at the label seemed to have our best interests in mind, and had the right idea about how to promote our band. We all sat down and talked about it, and decided on the best ways to handle a unique project like Proper Grounds."

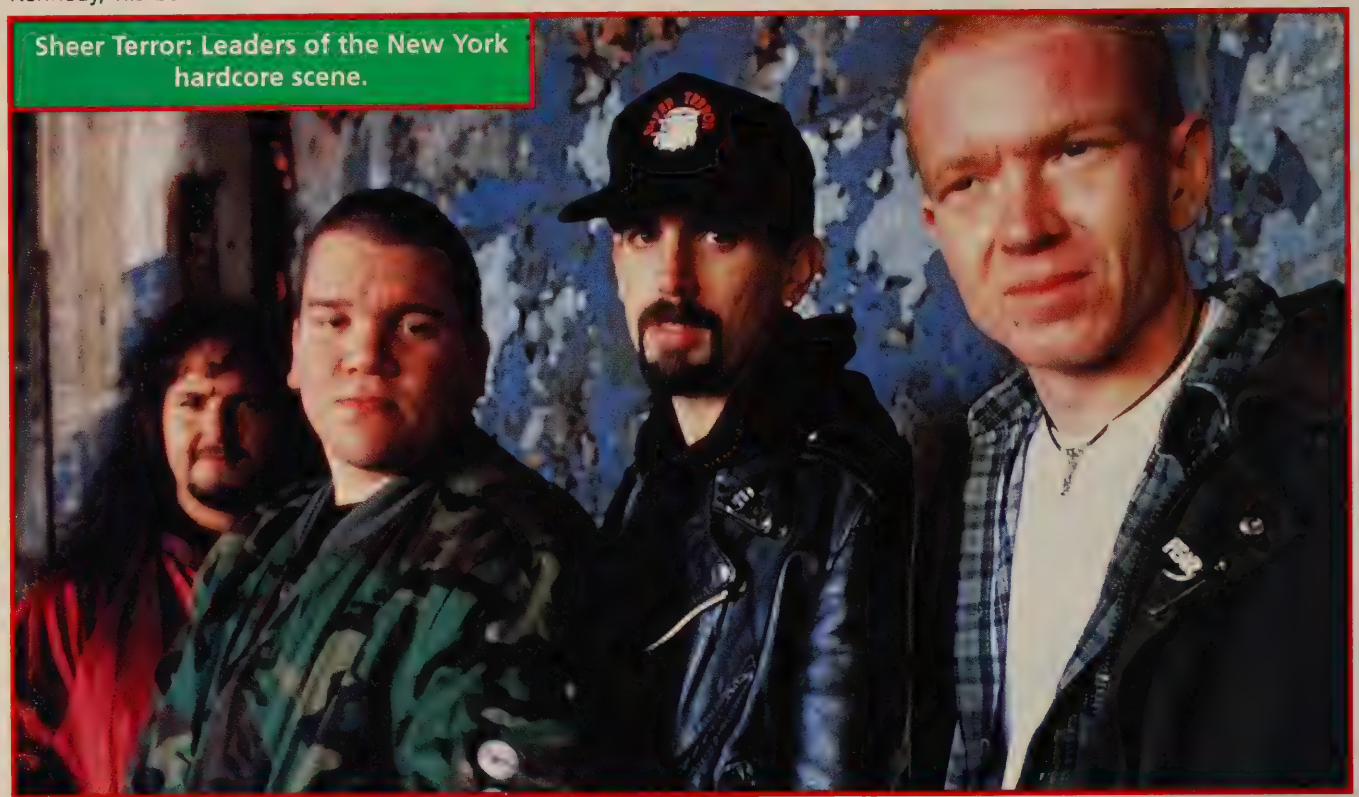
The music on Proper Grounds' debut—a cutting-edge mix of hard guitars, hip-hop rhythms and funk slappings—may sound fresh and original when compared to their more traditional peers, but their brand of music has been attempted before, usually be bands that were unable to mesh the various styles of music together in a tight cohesive manner. So what makes Proper Grounds different from those who have tried the same thing and failed?

"A lot of bands who have tried to play this kind of music before couldn't do it well enough to become successful because they probably didn't know enough about each genre," says Sean. "Maybe they knew a little about metal or a little about rap, but that only makes the music come out lopsided. You have to be equally as knowledgeable about both genres to make this work.

"I never sit down and say, 'This part should be metal' or 'This part should be hip-hop'—it just comes out that way naturally, from being very exposed to all kinds of music while I was growing up; from the Bad Brains, Led Zeppelin and Hendrix to Run D.M.C. and Public Enemy."

AT ONE TIME, THE New York City hardcore scene pulsated with a veritable army of high-energy post-punk bands—and Sheer Terror were there to see it all happen. But, today, most of those bands are gone—and Sheer Terror is still around. And, according to singer/chief Terrorist Paul Bearer, his band members couldn't be happier about the demise of their peers.

"There are two different reasons why we're still together and putting out albums. One is because playing this music is therapeutic for us, and the second is because we have this overwhelming disgust for everyone in the New York hardcore scene. A lot of bands



Sheer Terror: Leaders of the New York hardcore scene.

come and go in this scene, and we stay together just to spite those bands that don't last. Most of the time they just don't last. Most of the time they just don't have the staying power or the integrity that we have.

"A lot of bands in the New York area kiss ass and shoot their load really quick, and then they're gone," says Bearer. "Kissing ass is something that we refuse to do."

Not only do Bearer and the boys frown on brownosing, but they also denounce all those New York-area bands who use their hard surroundings as a means of promoting their street-wise ethics.

"That whole attitude of being tough and from the streets is so phony, and it's not something that we care to associate ourselves with. Most of those bands talk about being from this bad neighborhood and from that tough area, when most of 'em just live in normal sections of Brooklyn or Manhattan. And even if they did grow up in a rough neighborhood—who cares? Big deal—so did you and 50 million other people! That whole thing is just so comical."

With the recent release of their fifth album, **Thanks For Nuthin'**, Sheer Terror bring their aggressive brand of raw hardcore into the '90s—but they still don't expect anyone to give them a break.

"I don't expect any type of stardom or any crap like that, and you certainly can't make any money doing this," says Bearer. "I'd just like to be here at the end of all this when all the other bands are gone. Most of 'em are already gone, and the rest of 'em will will be gone soon enough—but we'll still be here."



Circus Of Power: Heavy riffs driven by a Big Apple attitude.

ANOTHER STAPLE OF THE New York City music scene is Circus Of Power. Over the last few years, COP has been grinding out the best in gargantuan riffs and chunky rhythms driven by a classic "screw you!" *New Yawk* attitude. But, a little over a year ago, the band left Manhattan's lower east side and headed west—to Los Angeles. But according to the band, moving to the land of beaches, silicone implants and blinding sun hasn't detracted from their raging metallic stomp.

"There were a lot of reasons why we moved to L.A. We had signed with a new label and our A&R guy was out there, and basically we just wanted a change," says guitarist Gary Sunshine. "It wasn't like we went there specifically to write a record. Half of our new album, **Magic & Madness** (Columbia) was written in New York, and as far as the other half, which was written in L.A.—I don't think that moving to L.A. had any affect on our sound. Maybe it put us in a different frame of mind while we were recording, but we still have the same sound we had while we were living back east.

"Besides, while we were recording the new album, there was a riot and earthquakes and all kinds of crazy stuff happening. It wasn't like we were in la-la land."

While the members of Circus Of Power feel their sound is more a product of themselves rather than their former surroundings, they do admit to sharing a similar attitude with their New York City brethren.

"I don't think we ever had a 'New York' sound; it's our sound, and we definitely still have it," says guitarist Ricky Beck Mahler. "You can listen to our new album and still know that it's Circus Of Power. The only thing I think we shared with other New York bands is the aggression and raw power of the music. It's hard to avoid that kind of edge living in New York—but it's not like we're all laid back now because we live in L.A. We're still the same people we were when we were living in New York."

WINGER

THE BIG COMEBACK

BY ANDY SECHER

Winger is one of those bands that's never gotten the respect they deserve. Sure, Kip and the boys have sold a couple of million albums, and successfully toured the world, but for one reason or another when you mention the name "Winger" to most metal heads images of puffy ballads and pretty-boy poseurs spring to mind. Wrong! The facts are that Winger has had a couple of chart-topping hits, and bassist Kip and guitarist Reb Beach do have pin-up looks. But Winger is a sound, solid, rock and roll band, one that relies much more on their instrumental virtuosity than on their looks to succeed. Now, with the imminent release of the band's third album, **Blind Revolution Mad** (their first LP in over two years), Kip, Reb and drummer Rod Morgenstein have once again set their sights on platinum success. They know the rock world has changed a great deal since their first heady days of success in 1989, but as we recently found out from Kip Winger, they feel well prepared for the challenge.

Hit Parader: How come you took so long to release this album?
Kip Winger: The truth is that we took a year to write the songs for this one. I felt we really didn't complete the writing for our last album, and I didn't want to see that ever happen to us again. To me that record only had half an album's worth of good material, and the reason for that is easy to explain; we were coming off of a very successful first album, and I think we had a little of that "whatever we do is cool" attitude. It wasn't that we were arrogant about it—maybe just a little overconfident. On our first album we had taken six months to write it. The next one took only about three months. And this one took a year. I'm not saying that time is the only criterion for making a good album, but I do feel we've really taken care of business this time.

HP: You're now a three-piece unit since Paul Taylor left last year. Did that make a difference in the way you recorded the album?
KW: We had always recorded basically as a three piece; me, Reb and Rod, so that didn't change things at all. It just happened that when Paul left, we just decided it wasn't the time to add anybody new. We wanted to keep the same musical vibe we've always had. We'll definitely add another member for the tour, but at the moment we just don't feel the need. By the way, we have no problems with Paul. In fact, we just saw him for dinner. He just had to make a decision for his career, and we wish him only the best.

HP: So how does—or doesn't—this album follow in the Winger tradition?
KW: Well, a lot of bands in recent days seem very intent on trying to go out of their way to prove their rock credibility, especially after they've had a little success with a ballad or a softer song. Most of the time it seems like it's backfired on them. We never had a problem with who and what we are as a band. We wrote 13 songs for this album, and we recorded all of 'em, and they run the gamut from all-out hard rockers to ballads. I'm not ashamed to say that I think we've got some great ballads on this record. We haven't wavered from what we've done before. We feel very comfortable with that, so why should we? What I think we did this time was really refine our sound, and having a new producer, Mike Shipley, really helped.

"We weren't arrogant about the last album—maybe just a little over-confident."

HP: In what ways did he help?
KW: Mike's worked on some of my favorite albums of all time. Most people hear his name and immediately think of Def Leppard, but he's worked with everyone from Foreigner to Thomas Dolby. In fact, his work on Dolby's **Flat Earth** album is among my favorite things to listen to. I think Mike helped bring out the best in our sound. He really worked with us and pushed us. He's so incredibly versatile that no matter what we came up with, he could handle it.

HP: We know that not only did you use a new producer on this album, you've got a new manager as well. How did you end up with Doug Thaler, who also happens to manage Motley Crue?
KW: We had been managed by the guy who produced us, Beau Hill, and after the last album Beau changed his direction a little bit, going off to work at a record label. I realized it was time that we found a new manager, so I drew up a list with my three top choices on it. It just so happened that Doug was at the top of the list, and he was interested in working with us. We had known him for a long time, and he had been instrumental in getting us on the Scorpions tour right after our first album came out. He's like a coach—a very up-beat guy who's fun to be with. He knows every aspect of this business, so he was the perfect guy for us at this time.

HP: Tell us about some of the songs on the album.
KW: Maybe I should explain Reb and I wrote most of this album in New York. I say that because quite a few of the songs, like *Blind Revolution Mad,* tend to reflect our time there. We had written a lot of the material for the first album in New York, so we felt it was a good idea to go back and try to pick up the kind of edge that only New York has. There's a song called *Junkyard Dog* that's a very anti-drug song. It was written about a friend of mine who died of a heroin overdose. There's another one called *Who's The One* which is an interesting song that's played acoustically with basically just drums and a fretless bass. The ballads include *Spell I'm Under,* which is probably the most worked-out song I've ever done, and *Lucky One,* which Reb wrote most of. My favorite rocker is probably *No Man's Land,* but there are a lot of great heavy songs.

HP: It's no secret that your second album didn't sell as well as your first. What lessons did you learn from that?
KW: Basically that it's one thing to get somewhere, and it's another thing to stay there. I already explained how we changed our songwriting approach from album to album, but we've changed our attitude as well. We've always been very committed to what we're doing. We've never been what you'd call a party band. We're a group of good musicians who write good songs and make good records. We realized we had to work as hard as we could to capitalize on our strengths.

PHOTO: ANNAMARIA DISANTO


KIP WINGER
HIT PARADER

SHOOTING STARS

ROCKHEAD



You've undoubtedly heard the music of Bon Jovi, Motley Crue, Metallica and Aerosmith. (If you haven't, odds are you're reading the wrong rag.) Well, now you get to hear the musical vision of the man behind a lot of that music. Rockhead's guitarist Bob Rock also happens to be the man who produced such classic albums as **Slippery When Wet, Dr. Feelgood, Metallica** and **Permanent Vacation**. Now he feels it's time for him to step out of the shadows and show the rock world what he can do. Along with bandmates Steve Jack (vocals), Jamey Kosh (bass) and Chris Taylor (drums), Rock has created a rip-roaring debut disc brimming with mega-watt licks, gut churning vocals and instantly memorable songs.

"We've been working together on and off for four years," Rock explained. "It takes a good band that long to get anything of substance really going. A band needs time to grow in order to develop a life of its own. The advantage for us is that we started recording right from the first day." As Rock indicated, it has been a long journey for Rockhead. Taylor, for instance, has worked with the guitarist in various band projects for the last ten years! Whenever the time and the inclination hit them, the four band members would gather together in Rocks' Vancouver-based studio and jam away. Four years of trial and error have yielded the bumper crop of potential hits housed on the group's first album. From hard rocking tracks like *Chelsea Rose* and *Sleepwalk* to the more commercially-oriented cuts *Death Do Us Part* and *Heartland,* **Rockhead** is an album that runs the full gamut of rock styles. In addition, fans may want to take note of the "guest star" contributions of such rock notables as Bon Jovi's Richie Sambora (who adds a guitar solo to *House Of Cards)* and The Cult's Billy Duffy (who appears on *Hell's Back Door).*

"The songs that tagged along with us the longest were ultimately the ones we considered our best," Rock said. "That's why I think we've got a good album. We could have put an album out two years ago, but it wouldn't have been right. Now the time *is* right."



VALENTINE SALOON

Yes, kids, as we fast approach the mid-'90s, we somewhat ironically find ourselves in the midst of a '70s hard rock renaissance. For some reason, many of today's young bands have turned their back on the pomp and flash that characterized metal's '80s incarnation, preferring to return to the more straightforward approach used by the form's pioneers. One such band is Valentine Saloon, who on their debut album release, **Super Duper,** loudly and proudly mix a variety of '70s inspirations with a distinctly '90s perspective. When brought together, that musical blend gives this Nashville-based quartet a very special hard rock sound.

"We mostly draw influences from older bands," said vocalist William Jewel. "To us, those groups were always more imaginative and creative. This band is not a paint-by-the-numbers thing. It's more like a freehand drawing. We don't follow any rules, musically or otherwise. That's the whole point of Valentine Saloon."

Formed in 1989, the band took two years before landing a recording deal and releasing their first release, an EP, **Under My Skin**. They then hit the tour trail, "opening for anybody who had a following," according to bassist Dean James. Soon they had built up a considerable following of their own, cranking out such songs as *Private Revolution, Smothered In Daisey* and *Flying Machine*, all of which would eventually make it onto **Super Duper**.

"We do things our way," said guitarist Henry Meyer. "We do it, and we get away with it. That's part of our fun."

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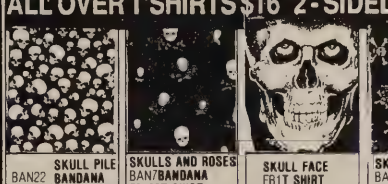
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TAPESTRIES $12

AC/DC Angus
DOORS Body Pose
FAITH NO MORE New Collage
GIRLS HAULING ASS
GUNS AND ROSES Barbed Wire
GUNS AND ROSES Four Aces
GUNS AND ROSES Illusion I
GUNS AND ROSES Live Collage
IRON MAIDEN Eddie & The Kid
IRON MAIDEN No Prayer
KISS Destroyer
KISS Hot In The Shade
LED ZEPPELIN Stairway Collage
LED ZEPPELIN Swan Song
MEGADETH Hanger 18
METALLICA Justice
METALLICA Damaged Justice
METALLICA Faces
METALLICA Ride The Light
MOTLEY CRUE Skulls Group
OZZY OSBOURNE No Rest
OZZY RANDY Tribute
RUSH Star
SKID ROW Alley
SLAUGHTER Stick It To Ya
TESTAMENT Hooded
WARRANT Cherry Pie

HATS $12

ACH008	AC/DC
ANH008	ANTHRAX
NMC94	BLACK CROWES
DLB301	DEF LEPPARD Target
AFEX	EXTREME
FNH001	FAITH NO MORE
GRH005	GUNS AND ROSES
013163	IRON MAIDEN
AMK1	KISS
EFLZ	LED ZEPPELIN
MTH021	METALLICA
MCH000	MOTLEY CRUE Logo
NIC301	NIRVANA Blue
AJOZ	OZZY
NMC215	PEARL JAM
PFH006	PINK FLOYD
POH007	POISON
QUC301	QUEENSRYCHE
GPH301	RED HOT CHILI PEPPER
RRH005	RUSH
SKID	SKID ROW
ALSO	SOUNDGARDEN
44530	SLAUGHTER
SLH001	SLAYER
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JIMMY PAGE 5 Photos
KISS 5 Photos
METALLICA 5 Photos
MOTLEY CRUE 5 Photos
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SCORPIONS 5 Photos
SKID ROW 5 Photos
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SWEATS $24 PT

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RBAN8 GUNS AND ROSES Logo Guns
RBAN9 GUNS AND ROSES Logo Heart
RBAN11 MEGADETH
RBAN12 METALLICA Vertigo
RBAN5 MOTLEY CRUE Dr'X Logos
RBAN14 OBITUARY Logos
RBAN3 PINK FLOYD Wall
RBAN15 QUEEN Crest
RBAN13 SEPULTURA Logos
RBAN1 SLAYER Soldier
RBAN4 TESTAMENT

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BBP045 AC/DC Blow Your Video
BBP345 BON JOVI Forever
BPD45 DEF LEPPARD Logo
BBP303 GUNS AND ROSES Barbwire Skull
BBP302 GUNS AND ROSES Bloody Logo
BBP251 GUNS AND ROSES Cross
BBP043 GUNS AND ROSES Lies
BBP042 GUNS AND ROSES Rape Scene Girl
BBP252 GUNS AND ROSES Rape Scene Robi
BPD13 IRON MAIDEN Somewhere In Time
BBP021 IRON MAIDEN The Dairyqueen
WBP024 KISS Destroyer
BBP306 MEGADETH Birth Of Vic
BPD29 MEGADETH Peace Sells
BPD23 METALLICA And Justice For All
BBP096 METALLICA Crash Course
BBP095 METALLICA Damage inc
BPD26 METALLICA Damaged Justice
BBP060 METALLICA Damaged Justice
BBP051 METALLICA Doris
BBP241 METALLICA Four Faces
BBP057 METALLICA In Vertigo
BPD62 METALLICA Jump In The Fire
BBP099 METALLICA Metal Up
BBP110 METALLICA Shortest Straw
BPD41 MOTLEY CRUE Ball And Chain
BBP036 MOTORHEAD Skull
BBP144 OZZY OSBOURNE Decaying Face
BBP306 POISON Live
BBP116 RED HOT CHILI PEPPERS Round
BBP091 SKID ROW Scream
BBP054 SLAYER Eagle
BBP051 SLAYER Slaylanic
BBP015 SLAYER Soldier On Cross

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NMP1688	ALICE IN CHAINS Red Group	PS1431	MEGADETH Leather
NMP119	ALICE IN CHAINS Group	PS1947	METALLICA Sad But True
F334	BARBI TWINS BUNS	F7169	METALLICA New Live Collage
F3293	BOB MARLEY Memorial	F7151	METALLICA Black And White Collage
PS1376	BON JOVI Jon	F7154	METALLICA Desert Photo
NMP1544	BLACK CROWS High As Moon	F7001	METALLICA Drop Cloth
F3215	CALIFORNIA GIRLS	F7152	METALLICA Faces
F5060	CULT Earth Soul Rock Roll	F7022	METALLICA Live
PS1931	DANZIG Group	F7005	METALLICA Table
	DEF LEPPARD New Group Shot	PS1785	MOTLEY CRUE Decade Cartoon
PS1999	EXTREME Group	F7160	MOTLEY CRUE Decade Of Decadence
PS1377	FAITH NO MORE Underpants	F5053	OZZY OSBOURNE Tattoo
F7145	GUNS AND ROSES Slash	NMP133	PEARL JAM Stick Man
F7146	GUNS AND ROSES Izzy	NMP154	PEARL JAM Choices GIANT SIZE (20.0
F7148	GUNS AND ROSES Duff	NMP151	PEARL JAM Live
F7141	GUNS AND ROSES Bloody Logo	PS580	PINK FLOYD Atom Heart Mother
F7147	GUNS AND ROSES Use Illusion	F4120	PINK FLOYD Dark Side Of The Moon
F7171	GUNS AND ROSES Axl	PS581	PINK FLOYD Great Dance Songs
F7172	GUNS AND ROSES Skeleton S	PS1126	PINK FLOYD Momentary Lapse Of
PS974	GUNS AND ROSES Early Group	PS579	PINK FLOYD Wish You Were Here
PS1201	IRON MAIDEN Maiden England	F7127	POISON Bret Michaels
F3323	IRON MAIDEN Tail Gunner	PS1595	QUEENSRYCHE Waterfall
PS330	JIM MORRISON Memorial	F7158	RUSH Collage
PS1574	JIMI HENDRIX Fire	PS1411	SEX PISTOLS God Save The Queen
PS1392	JIMI HENDRIX Purple Haze	PS737	SID VICIOUS Alive
F5004	LED ZEPPELIN Collage	PS1532	SKID ROW Group
F5051	LED ZEPPELIN Four Pictures	F3335	SKID ROW Silver Photo
PS1268	LED ZEPPELIN Jimmy Page	PS1337	SLAUGHTER Group
PS1255	LED ZEPPELIN Swan Song	F7107	SLAYER Collage
PS1465	LED ZEPPELIN Wheat Field	F7113	SLAYER Soldier On Cross
F7170	MEGADETH Old Man	F7159	STEVIE RAY VAUGHAN Memorial
F7104	MEGADETH Hanger 18	PS1797	SUICIDAL TENDENCES Chain Fence

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SP542	GUNS AND ROSES Bullet Skull
SP774	GUNS AND ROSES Knife Ribbon
SP773	GUNS AND ROSES Barbed Wire Skull
SP821	GUNS AND ROSES Bloody Logo
SP555	GUNS AND ROSES Cross
SP819	GUNS AND ROSES Illusion I
SP398	IRON MAIDEN Seventh Son
SP38	KISS Army
SP446	KISS Dynasty
SP848	LED ZEPPELIN Hammer Of The Gi
SP662	MEGADETH Nudiation
SP867	METALLICA Four Faces
SP476	METALLICA Harvester
SP890	METALLICA Justice For All
SP889	METALLICA Master Of Puppets
SP904	METALLICA Metallica
SP188	METALLICA Ride The Light
SP138	METALLICA Silver Logo
SP769	MOTORHEAD Ace Of Spades
SP304	MOTORHEAD Orgasmatron
SP63	OZZY Bat
SP847	OZZY OSBOURNE Bark At The M
SP846	OZZY OSBOURNE No Rest
SP71	PINK FLOYD Dark Side
SP943	RED HOT CHILI PEPPERS Sperm
SP543	SEX PISTOLS
SP600	SKID ROW Logo
SP344	SLAYER Reign In Blood
SP488	SLAYER Root Of All Evil
SP710	SLAYER Season In The Abyss
SP598	SLAYER Slaylanic
SP200	SLAYER Wheel Logo
SP879	SOUNDGARDEN Motor Finger

ROCK COMICS $3.50

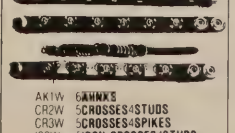
RV05	DEF LEPPARD	HR01	METALLICA Early Years
RV01	GUNS AND ROSES	HR02	MOTLEY CRUE Hard Rock
RV43	GUNS AND ROSES '91	HR04	NIRVANA
RV33	GUNS AND ROSES II	RV29	OZZY/BLACK SABBATH
RV03	JANE'S ADDICTION	RV25	OZZY/BLACK SABBATH II
RV00	KISS PT. I	HR11	PANTERA
RV00	KISS PT. II	PF03	PINK FLOYD Dark Side
RV02	METALLICA	PF04	PINK FLOYD Wall
RV42	METALLICA II	RV20	QUEENSRYCHE

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SKICAPS $14

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NMC174	ALICE IN CHAINS
ANY051	ANTHRAX
BLY051	BLACK DEATH VODKA
BJH002	BON JOVI
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CELEBRITY RATE-A-VIDEO

WIDOWMAKER

BY GAIL FLUG

Rock veterans Dee Snider and Joe Franco have seen it all. Before forming Widowmaker, Dee fronted Twisted Sister—one of the first bands to master the video media—and Joe did session work and played drums for The Good Rats. Being that both bands never took everything so seriously, it's only natural they rate our video reel with a sense of humor.

Little Wing, Skid Row

Dee: First of all, it's tough to be objective when you're dealing with a band that you're friends with. They're big Widowmaker fans, as well. So it's a hard pressure thing to say anything bad about it. It's a classic song and Sebastian sounds great. As far as the video goes, I think it's cool that they did it live. It looks real rough and simplistic and nothing fancy, but it does the job.

Joe: It's kinda low key and it fits the song. It's not the kind of song you want to do a big stage video.

Dee: It's got the right attitude with the whole vibe they are going for with the B-sides. The Skids are cool guys and it's a cool video.

Yesterdays, Guns N' Roses

Dee: Slash is the only guy I know who can make a ballad look rocking. He's stomping around and it really looks genuine.

Joe: It was OK, I liked it. But I would like to see them do a video for *Coma*. I like a lot of the songs from the albums, but this isn't one of my favorites.

Dee: Basically it is what it is; a black and white video and the guys in a room. I think they were trying to show themselves as a rock unit, not the big rock show with all the chicks and horns and dancing dogs and crap. They've gone to one extreme and here's the other. They are saying all their videos tie in together and everything is going to make sense. It's coming out on a home release, so it will be interesting to see where this one fits in with the Guns N' Roses saga.

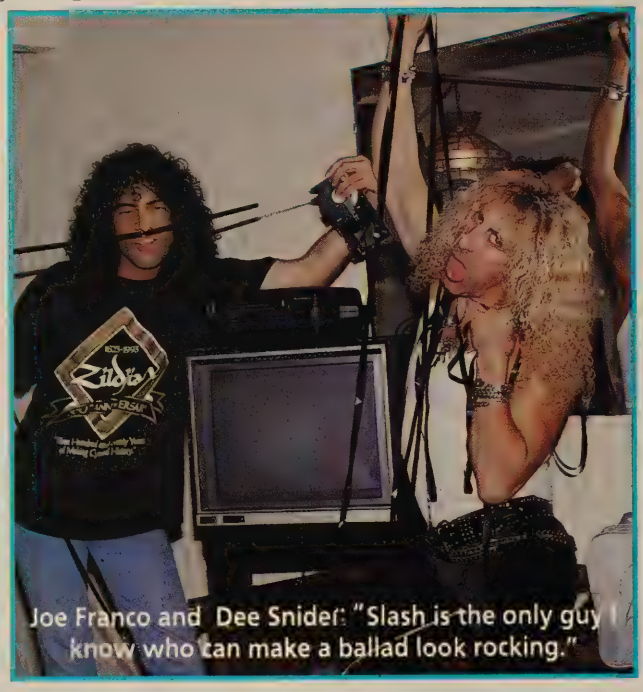
Give It, Helmet

Dee: I don't get it. The video is pretty annoying, I don't know what Eric Bogosian is doing there, it made no sense to me. It's like stupid, hippy '60s resurgence crap. Musically they sound like early Black Sabbath and I loved early Sabbath so I think they are okay.

Joe: I really dug it. First of all I love Helmet and the feel of that song. They also remind me of Sabbath, but I think they're a lot more interesting musically. I see Dee's point about the video, but at least it held my attention.

Keep The Faith, Bon Jovi

Dee: First you gotta wonder if Jon owes John Mellencamp royalties for that hair-cut! Or Dennis Leary with that leather jacket on.



Joe Franco and Dee Snider: "Slash is the only guy I know who can make a ballad look rocking."

PHOTO: GAIL FLUG

Joe: I bet Tico talked him into it. It's a cool rhythm track but I think the song blows. The hook is so weak and played out.

Dee: The thing is they started as a pop metal band and now they're trying to leave and move into the pop field. There's no distorted guitars, no metal drums.

Joe: But don't you think the hook is lame and oversung?

Dee: Actually it sticks in my head, but it's still not working. I'm not buying the record. But Jon does look like Dennis Leary in that jacket. I'm expecting Cindy Crawford to pop in any minute.

In Bloom, Nirvana

Joe: I love Nirvana. I think this is great. It reminds me of those early videos like Herman's Hermits or Freddie And The Dreamers.

Dee: With that wig on, the drummer looks like John 'Stumpy' Pepys from Spinal Tap. They all look great here. It definitely takes balls to do something like this.

Joe: You have to be real big too. It makes you laugh.

Dee: It's fresh, it's ballsy and something different. Catches your eye. Even I never wore a dress...at least in public.

Joe: Like I said, you have to be successful to pull something like this off. It's not a first or second video. It's the one you do fourth.

The Lumberjack, Jackyl

Dee: It's all AC/DC musically. It's the riff from *The Jack*, but I enjoyed it. The singer reminds me of Jim Dandy of Black Oak Arkansas with that animated, aggressive persona. It's kinda an old style video in a lot of ways too, with the classroom. Twisted did it, Motley Crue did it, so it's interesting that they are doing it.

Joe: Jeez, that's a real chainsaw.

Dee: Oh my, John Kalodner (president of Geffen A&R) is in the video? These guys are going straight to the top.

Joe: I heard he's been personally calling radio stations to play this. What probably happened was he went on the road with these guys and got laid every place he went with them, so he figures he's got to make this band happen. Like he owes them. As far as the song, God bless the blues.

Dee: It's a novelty song and a novelty video. And I liked it.

Sometimes Salvation, Black Crowes

Dee: Welcome to the '60s. It's like a Metallica video only slower. I like the song but the video makes you want to kill yourself. I like the clothes and their albums—they really try to capture a certain time period. It's not like they take their influences and update them, they are genuinely reporducing the era.

Joe: I agree, and they really do it well. As much as I want to hate something that's taking something exact from another period of time, I really like them. Every time I hear another track from them, I can't believe how cool they are.

Dee: It's so true to that era. I'm not a big fan of the psychedelic era. I thought it looked stupid when I was a kid, and it looks just as stupid now. But the video is depressing, not that that's bad. A shot of her falling down into her own vomit would really send this one home.

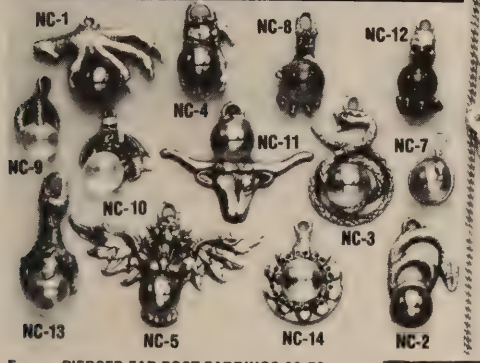
Thong Song, Kyuss

Dee: Another song to kill yourself by. Pass out the razors for this one.

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HOBBY SHOP

BY ANNE LEIGHTON

Each month, **Hit Parader** finds out what metal's biggest stars do in their private hours. Which guys are the ones to hang out in bars, and which are the ones to hang out with their cars? Well, as we found out in this edition of **Hobby Shop**, Damn Yankees' legendary guitarist Ted Nugent is probably the only rocker in captivity whose hobby is hangin' out in the woods with a bow and arrow.

TED NUGENT

Welcome to Ted's world—where the deer and the antelope play, where seldom is heard a discouraging word and the skies are not cloudy all day. Ted Nugent, rock and roll guitar warrior, loves to hunt. With the food he catches, he feeds his family, the homeless of Detroit, and friends who come backstage to Damn Yankees shows. Ted's really into hunting and he can explain to any "politically correct" person why hunting can maintain the balance of nature; that it's based "to sustain yield balance of the equation of life, which is, in the spring you have rebirth—vegetation and animal life. In the summer you have comfortable conditions so those that were reborn will have a growing period—lots of things to eat, lots of gentle weather—sustained to keep from dying of pneumonia. And then you've got the fall; if you don't harvest the beans of the field, they will rot. If you don't harvest some pheasants, quails, woodchucks, ducks, geese, deer, elk, moose, and some bear, they will rot. That's because there's a fourth cycle called winter, and food for the wildlife dies. Therefore the wildlife will die. God intended you to go out and harvest the sustained yield portion. By taking that sustained yield portion out of the wild, those remaining won't have that much of a demand on the reamining vegetable sources. Therefore they will make it to start the cycles over again in the spring."



Ted almost looks passive in this pose.

In order to better educate people about hunting and nature, Ted and his wife, Shemane started **Ted Nugent World Bowhunters Magazine** and a store in Jackson, Michigan where enthusiasts can purchase hunting gear and Nugent collectibles. Plus he wrote a book about his hunting exploits, called **Blood Trails**. One morning after pheasant hunting, Ted called **Hit Parader**, to chat about his passion—bowhunting.

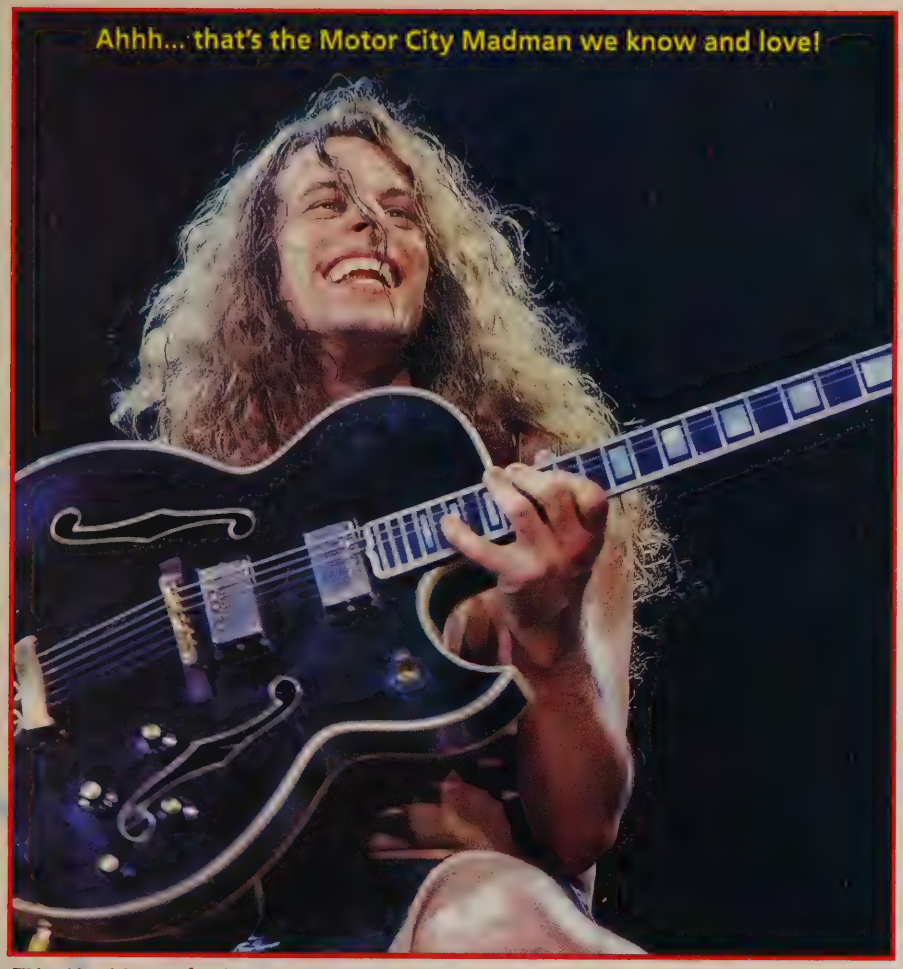
Hit Parader: Are there any animals you would not hunt that may be an endangered species?

Ted Nugent: Billions of dollars are paid out by hunters—in licensing fees—every year to be sure that we have scientists and biologists to determine the balance that exists so that when an animal looks like it may be in any danger at all, we *insist* on regulating it further to the animal's benefit, not our shooting opportunities. We don't manage wildlife for freezer space. We manage it to make sure the wildlife is healthy and in optimum condition. We have many animals we'd never think of hunting. It was hunters that stepped in and stopped it. But there are some animals that these animal rights zealots and cultists have stepped in and stopped us from hunting. Now they protect the mountain lion in California. Well, guess what? Since they stopped hunting moutain lions in California, we have lost four children—four *human* children—to mountain lions. More mountain lions are killed by cops in California since they banned hunting, then in any given year by hunters. The goal obviously wasn't to save animals. It was to stop hunting and further strangle society with the big brother "I know what's better for you" mentality. They got more mountain lions in California than ever in recorded history. Now the taxpayers in California get to pay five grand per lion to be shot, instead of the state of California making money. Did I miss something here?

HP: I bet you use animal psychology when you track animals. Are their certain qualities each animal seems to have—maybe they're more or less predictable?

TN: All animals are unpredictable. They're fascinating. When I went out this morning with my dogs, I caught two big cockpheasants. They're so predator-oriented because they have to live with fox, coyote, dogs, cats, eagles, hawks, ospreys, owls, coons, skunks and possums—they're constantly being preyed upon. They have all kinds of tricks in their bag that my dogs and I come to grips with. The pheasants will circle behind you and flush out into the thickest cover possible so you can't turn around and get a shot. They do that almost every time. Two didn't this morning and I got them 'cause I anticipate those kinds of tricks. And a white tail deer is the most difficult-to-kill animal in the world because they're so aware of their surroundings. They're aware of an intruder. But I have been able to shoot six this year with my bow, because I'm one bad sonovabitch, 'cause I learned so much. I think that's the barometer by which my life is based; how aware I can be and how I can get close to the animals not just for the harvesting purposes but for the understanding purposes.

HP: When you go hunting, do you ever get scared?



TN: No, it's too fascinating to get scared. It's so many lessons and many exciting moments. I'm taken off guard. This morning one pheasant took off and I wasn't ready for him and thought I was gonna choke on my heart. He really came as a surprise; I didn't get a shot at him. Sometimes when you're hunting in Africa and up against an animal that could just crush you, you're certainly on guard. But I don't think it's necessarily fright as much as it is intrigue and excitement. I'll tell you if there is a place for genuine fear, it would be in some of our inner cities where the value systems are all neutered. Watch the L.A. riots and realize these people lost all semblance of sanity and respect for human life. I just wish they could have tried to drag me out of my vehicle 'cause then I could have taught some scums some real quick lessons.

HP: Were you in L.A. for the riots?

TN: No. I missed 'em. I'd have stopped them if I was.

HP: Tommy Shaw, the other Damn Yankees guitarist, is a vegetarian.

TN: Yeah, cute. It's his choice. That's the bottom line. It's an individual's choice. In fact he was here with his family. I've never seen a little girl eat so much venison in all my life. Tommy doesn't eat meat but he'd love to go duck or pheasant hunting with me. He realizes that on a natural participation level, that it's right. I think we have to keep things in perspective—Charles Manson was a vegetarian. Adolf Hitler was an animal rights person and a vegetarian. Tommy Shaw's a vegetarian. He's one of the nicest, most conscientious people you'd ever want to meet. I eat a lot of meat and I'd like to think that I'm a down-to-earth conscientious asset instead of a liability—a person's moral fiber will not be determined by what's in his dinner plate. It's a choice on how they want to eat.

HP: In your book, **Blood Trails** you wrote that animal rights people are druggies. That's a blanket statement.

TN: I think the vast majority of them are either drugged out or following a leadership that's drugged out. How else can you come up with some of the statements they came up with? They believe that a rat, a pig and a child are all equal. They burn down farms, blow up buildings, write on pork production billboards in Iowa that pigs have feelings, too. I happen to be a pig farmer and wonder if one of these animal rights activists would like to show me the feelings the mother pig has when it eats its babies. And daddy bears don't lay down with Booboo—they eat their offspring.

HP: Why?

TN: Why not? Because they're hungry. It's natural. You know what the number one reason for mortality among African lions is? Naturalist Jane Goodall revealed this. The fathers eat the babies. This isn't the same as human beings. Of course again it might give you a little insight on the mentality of animal rights people. Maybe they eat their babies. I don't know. Anybody who thinks that animals are equal to human beings are either overdosed on mind alterning chemicals or just evil people. The people from PETA (People for the Ethical Treatment Of Animals) are being investigated by the FBI. Did you know the animal rights people are considered the number five most dangerous terrorist organizations in America? They're worse than the Libyans and people like that because they have blown up family farms, mutilated livestock and family ranches. They claim to be animal rights people yet they kill animals. It's unbelievable. I get these reports from my law enforcement buddies, too. These people are dangerous. You should see the letters I've received. They're out to kill me 'cause I feed my family pheasant. Excuse me? I have turkey on Thanksgiving. I'm a hunter. 99% of the hunters in America are genuine lovers—we absolutely cherish wildlife. And sometimes we harvest based on restricted regulations for the benefit of game because there is no option. Look at how many people were killed on the highway in New Jersey from car-deer accidents in areas where people refused to kill the deer? New Jersey is infiltrated with a bunch of idiots that like to think that nature doesn't exist and that the deer will be okay and stop reproducing and just live in your yard. I'm telling you the world is upside down and that's what my crusade—TED NUGENT WORLD BOWHUNTERS is all about. It's about learning the facts, questioning and respecting the balance of nature and ultimately partaking in it because there's conscientious participants. We can make it right. And in Michigan and all around this country we have made it right.

HP: What does hunting have in common with rock and roll?

TN: Because of the way I pursue it, they're both very intense. In order to play serious rock and roll, you gotta plunge your heart and soul into it and dedicate your senses to the articulation and delivery of your musical vision. In order to be a good hunter you have to dedicate your senses to the transformation of the concrete jungle, warzone, modern man, drooling idiot to a more tasteful aware indivudual and slow the pace back down so you fit back into nature. That's the only way you can get within striking distance of game. It's all very sensual if done properly which I think everything in the world is. It is challenge-oriented. To play good music you have to challenge yourself to conquer the distance that separates you and the incredible wariness of game. I think it boils down to a work ethic which is why the Damn Yankees work so well together—because we're all very dedicated. We focus on the musical vision of the individuals and how they make sense in concert together and we dedicate ourselves to helping each other's vision and ulitmately helping our own.

INDIE REVIEWS

BY CLAY "HELL" HOWELL

PIECE DOG, *EYES FOR EYES*

Heavy, brutal, unforgiving,slightly psychedelic as well as slightly psychotic; those are all words and terms that could be used to describe Piece Dog's album, **Eyes For Eyes.** Vocalist Greg Anderson, guitarist Mike Grimmett, drummer John Connolly and bassist Kyle Sanders lay it on hard and heavy throughout this 11 song exercise in metal mayhem. But before you think these New York urban commandos are yet another unimaginative full-throttle act that rock with their brains locked in "neutral", let it be said that such tracks as *Devil Dog, Death Chant* and *High Anxiety* display a degree of lyrical creativity rarely heard in indie metal releases. Produced by the near-legendary Alex Perialas, **Eyes For Eyes** may well serve to move Piece Dog significantly up the metal ladder.

LITL WILLIE, *LITL WILLIE*

Okay, we can hear the nasty phone calls right now: "What the hell are you guys doin' puttin' a picture of an old man and a bunch of kids on the *Indie Reviews* page?" Well, quite simply, the answer is that we're covering Litl Willie because they are a little different from *anything* else on the rock scene today. Hey, this is a story! It's the tale of the Babini family, four young brothers (ages seven to 13) who have formed a band with their ever-lovin' dad, and released an EP on the new label formed by Doc McGhee—the former manager of Bon Jovi and Motley Crue. Not only that, this not-so-motley crew has even landed the opening slot on Lynyrd Skynyrd's national tour. Not bad, huh? And most importantly, these guys can rock. Their music is a rich blend of rock, blues and metal, and while it's not gonna satisfy your metal-mad blood lust, you'll have to admit that these kids might be pretty dangerous in a few years.

SODOM, *TAPPING THE VEIN*

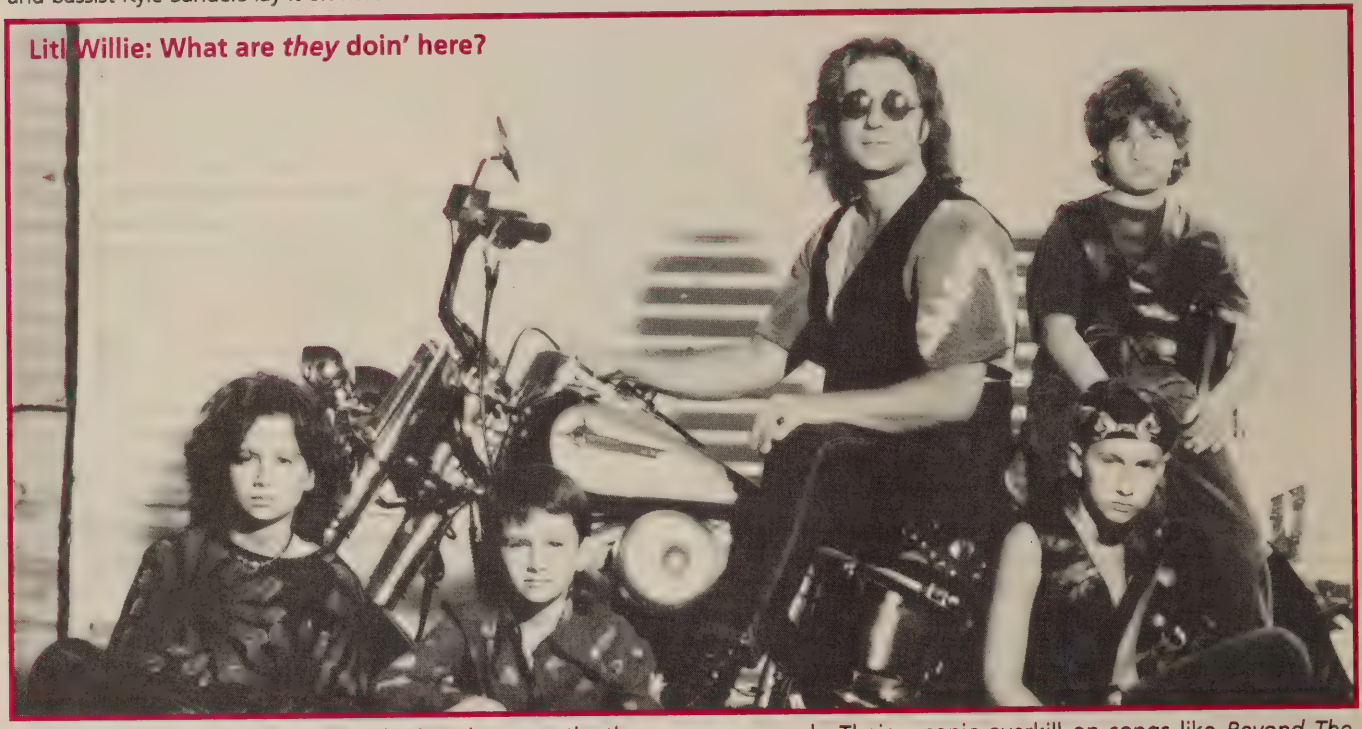
As they have done so many time before, Sodom deliver. On their latest dose of destruction, **Tapping The Vein**, these hell-bent rock dogs present one of the most continually threatening, hauntingly striking albums of recent vintage. From the opening notes of *Body Parts* through the last ripping chords of *Reincarnation,* this power trio comprised of drummer Chris Witchfinder, vocalist/bassist Tom Angelripper and guitarist Tony Brings lay down some of the most uncompromising metal ever heard. This is indeed music to invade Poland by—tough, aggressive and strong. To hell with the weak. The strong shall inherit the Earth, and Sodom will play their anthem!

SAMAEL, *BLOOD RITUAL*

This album is just plain creepy. Samael is one of those bands that has obviously listened to every note played by the classic death metal bands like Sodom (see above) and then transcribed the various blood-curdling notions into their own bizarre musical shorthand. That's not to say that the music contained on **Blood Ritual** lacks a certain, shall we say, tart punch, but nor does it contain the degree of creative inspiration one might hope for. Guitarist, vocalist Vorphalack, bassist Masmiseim and drummer Xytras have all their nether-wordly shtick down pat, but somehow it all rings hollow. Sure, there's plenty of sonic overkill on songs like *Beyond The Nothingness* and *Blood Ritual*, but sometimes it all seems so planned and predictable. Maybe we're just getting a little jaded, but haven't we heard this all before?

AT DEATH'S DOOR II

Wow, now here's a bit of fun for all you boys and girls. **At Death's Door II** could well serve as a sonic soundtrack for a tour through hell. Such tunes as Discarnate's *Stench Of Paradise Burning,* Gorguts' *Hideous Infirmity* and Malevolent Creation's *Piece By Piece* are textbook examples of the power of death metal. Also featuring previously unreleased tracks by the likes of Skin Chamber, Sorrow and Atrocity, **ADD II**, is enough to send any slightly demented metal maniac off the deep edge. What a lovely thought!



Litl Willie: What are *they* doin' here?

RATING SYSTEM: ***= EXCELLENT ****= VERY GOOD ***= GOOD **= FAIR *= POOR**

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SONG INDEX

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75) TAKE THE TIME 78) ROCKIN' HORSE
81) KISS THE BASTARD 84) STOP THE WORD 88) STAND

THE STORY BEHIND THE SONG DREAM THEATER'S TAKE THE TIME

One of the reasons many great songwriters encourage people to write songs about something they know, is because it's natural to write from first hand experience. Progressive metal band Dream Theater have always put their personal struggles and victories in music. On their self-titled debut album, they had a song called *Only A Matter Of Time*, about how, according to drummer Mike Portnoy, record labels had "aspirations for the band and perceived us differently than we really were. Our viewpoint was 'We knew it was only a matter of time that we'd have a chance, but we'd have to be patient and things would turn out our way.'"



Portnoy sees *Take The Time* as a continuation of *Only A Matter Of Time*, from the pages of the Dream Theater diary, 1989-1991—a lesson about the realities of the music business, after the group had a parting of the ways with their original record company. One day, when the band were discussing their music business frustrations and writing some new material, Mike had a novel idea for developing the song at hand, "Let's each write our own verses in a logical order." Mike was responsible for the first verse, John Myung for the second one, Kevin for both choruses, and John Petrucci for the rest of the song.

Each verse not only showcases the band's frustration, but also each member's personality. For example Myung is a very reflective and quiet person to the point of seeming spacey, so he wrote a lot about feelings. Mike's a big Public Enemy and Frank Zappa fan, so right before his verse he sampled lines from their records, and then had the vocals start with the words, "Just let me catch my breath!" Continues Mike, "Because we had no singer, deal, lawyer and even a rehearsal studio, I wrote 'We gotta make a change—new voice, new law, new way.' All in all each verse is a realization.

Petrucci adds that the song's actual title has a few different interpretations, one directed to radio that says, "Take the time—don't play edits—play full versions of songs," 'cause Dream Theater songs are really long. "The chorus kind of sums up the band's feelings. It's like you're fighting the way of the world, 'cause everything's coming down on you at one point. You feel like you almost have nothing...but you always have the music. Just take the time—the time to really make the right decisions. The one thing about this band is that everybody knew no matter what was going on, we knew something was going to come out of it. And it's probably the strength of the music and how much fun we had, and that we're friends that made the time we took together so worthwhile."

TAKE THE TIME

James La Brie
Kevin Moore
John Myung
John Petrucci
Michael Portnoy

As recorded by DREAM THEATER

Just let me catch my breath...
I've heard the promises.
I've seen the mistakes.
I've had my fair share of tough breaks.
I need a new voice, a new law, a new way.
Take the time, reevaluate.
It's time to pick up the pieces,
go back to square one.
I think it's time for a change.

There is something that I feel
to be something that is real.
I feel the heat within my mind,
and craft new changes with my eyes.
Giving freely, wandering promises,
a place with decisions I'll fashion.
I won't waste another breath.

You can feel the waves coming on
(It's time to take the time.)
Let them destroy you or carry you on.
(It's time to take the time.)
You're fighting the weight of the world
but no one can save you this time.
Close your eyes.
You can find all you need in your mind.

The unbroken spirit—
obscured and disquiet—
finds clearness this trial demands.
And at the end of this day sighs an anxious relief.
For the fortune lies still in his hands.

If there's a pensive fear, a wasted year,
a man must learn to cope.
If his obsession's real,
supression that he feels must turn to hope.
Life is no more assuring than love.
(It's time to take the time.)
There are no answers from voices above.
(It's time to take the time.)
You're fighting the weight of the world
and no one can save you this time.
Close your eyes.
You can find all you need in your mind.

I close my eyes
and feel the water rise around me.
Drown the beat of time.
Let my senses fall away.
I can see much clearer now,
—I'm blind.

Find all you need in your mind
if you take the time.

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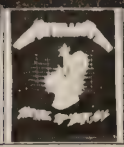
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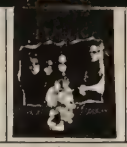

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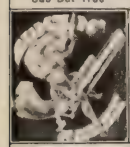

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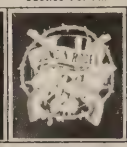

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Logo


T244 GUNS N ROSES
Barbed Wire Skull


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Axl


T281 GUNS N ROSES
4 Aces


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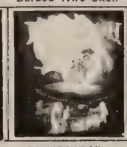

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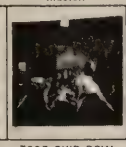

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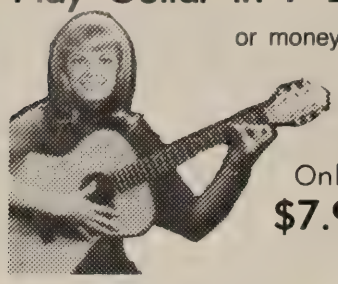
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ROCKIN' HORSE

Steve Brown
P.J. Farley
Peter Loran

As recorded by TRIXTER

Telephone rings and she's got me hangin' on the wire.
Tells me she's had enough of the same damn thing.

What's wrong with Mr. Right?
He ain't got the tools to satisfy you.
Say the word 'cause I got your ticket to fly.
1,2,3,4, lady needs the rockin' horse.
C'mon! c'mon! c'mon!

C'mon baby, won't you get on top of my rockin' horse?
'Cause playin' safe ain't gonna get you what you need.

3 a.m., I ain't surprised to hear the doorbell ring.
Well, push came to shove, now she's got me ready to sing.

I got her motor runnin';
She made my pistons burn and burn and burn like fire and lit my last cigarette.

1,2,3,4, lady loves the rockin' horse.
C'mon, c'mon, c'mon!

C'mon baby, won't you get on top of my rockin' horse?
Feel the thunder below it's gonna make you scream!
C'mon honey, won't you get on top of my rockin' horse?
'Cause playin' safe ain't gonna get you what you need.

There ain't no way around it.
You've got to live and learn.
Sometimes you think you've found it but you're bound to get burned.

C'mon baby, won't you get on top of my rockin' horse?
Feel the thunder below, it's gonna make you scream.
Let's go honey, won't you get on top of my rockin' horse?
'Cause playin' safe ain't gonna get you what you need.

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GUILTY

Dennis Hill
Rik Sanchez

As recorded by THE POORBOYS

Emotion is such a losing game.
I always seem to follow you
and it leads me to pain.
A walk on roses that we took once.
You walked across the pedals, yeah baby,
while I stepped on all the thorns, yeah.

Then you set me free.



That ain't how I wanted it to be.
You're guilty.

I bet you feel guilty inside
Do you feel guilty 'bout it baby?
when he's holding you tight?

You're so heartless when it's late at night.
Your cold shoulder's killing me now baby—
burned out the candlelight, yes it did.
It's like I'm swimming in the ocean;
that's where you left me to drown.
Somebody rescued me, baby.
I'm here in the lost and found—
lost and found again, yeah.

Now you've set me free
That ain't how I wanted it to be.
You're guilty.

I bet you feel guilty inside.
Do you feel guilty about it, baby
when he's holding you tight?
Is he holding you right now?

Sometimes when it's cold outside
I don't think I can make it,
make it through the night.

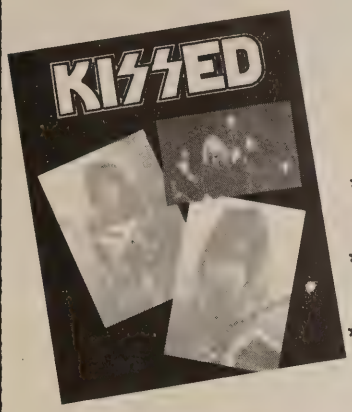
Now you've set me free once again.
That ain't how I wanted it to be.
You're guilty.

I bet you feel guilty inside.
Do you feel guilty 'bout it baby
when he's holding you tight?
Is he holding you tonight? Yeah.

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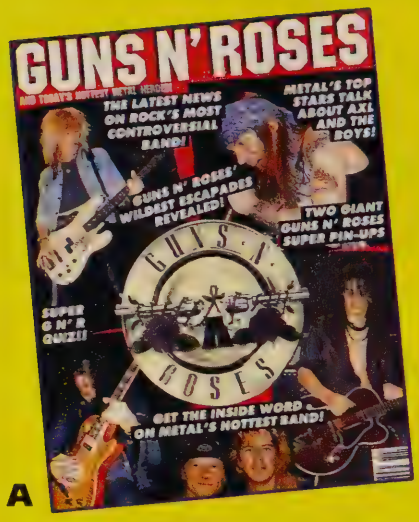
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KISS THE BASTARDS

Aldo Nova
Jon Bon Jovi
Rachel Bolan

As recorded by SAINTS & SINNERS

I threw luck in a garbage can.
Six years later I'm a wanted man.
For my brother's blood had to even the score.

Some things are worth fighting for.
It wasn't out of anger, it was pride and pain
'cause I couldn't forget how my brother died.
He got left behind when the dogs came down.
Didn't like his color on their sacred ground.

Sometimes you gotta grow up fast
when you're only seventeen.
Last meal, raw deal;
this world can be so mean—
so mean.

I'm gonna

Kiss the bastards to the wall,
Kiss the bastards one and all.
It's a code of honor,
not kiss and tell.
Kiss the bastards
down to hell.

I've seen more tears than I've seen rain.
I carry the memory like a ball and chain.
I shook just a little as I loaded my gun
in the name of honor and the innocent ones.

Well, when I dove into the jungle
and I never spoke a word.
And what I said, I said with lead
and the last thing that they heard was

Kiss the bastards to the wall.
Kiss the bastards one and all.
It's a code of honor,
not kiss and tell.
Kiss the bastards
down to hell.

Long ago I ran my life.
Now the running never ends.
Had to pay the price for my brother's life
but I'd do it all again.

Kiss the bastards to the wall.
Kiss the bastards one and all.
It's a code of honor,
not kiss and tell
Kiss the bastards
down to hell.

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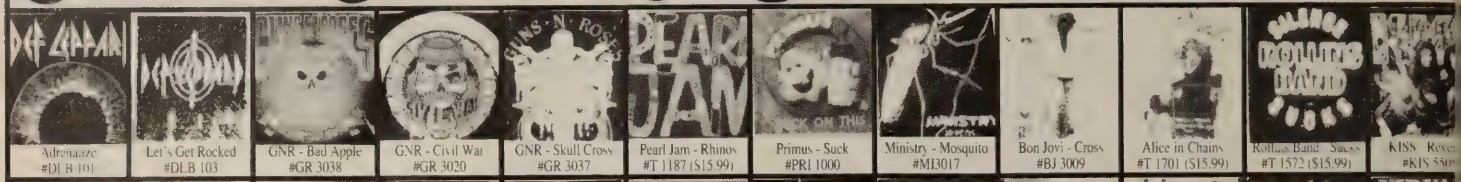
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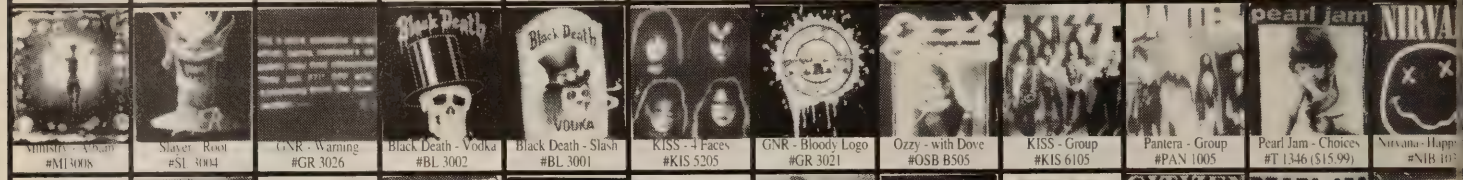
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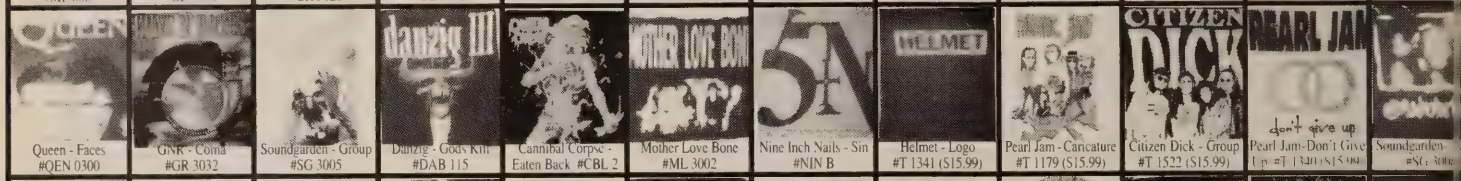
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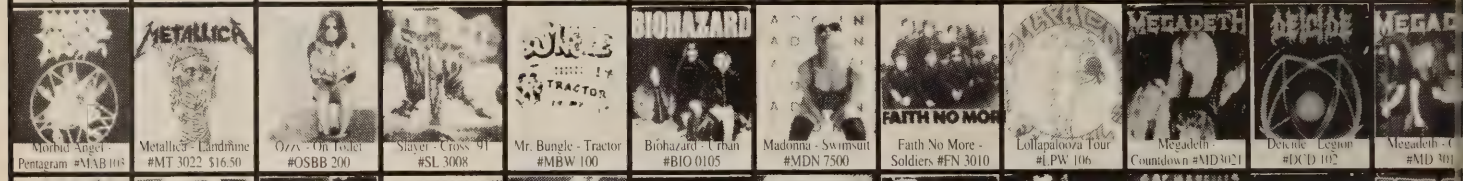
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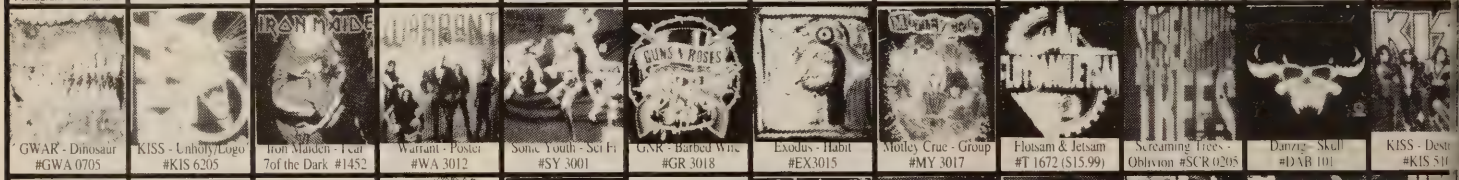
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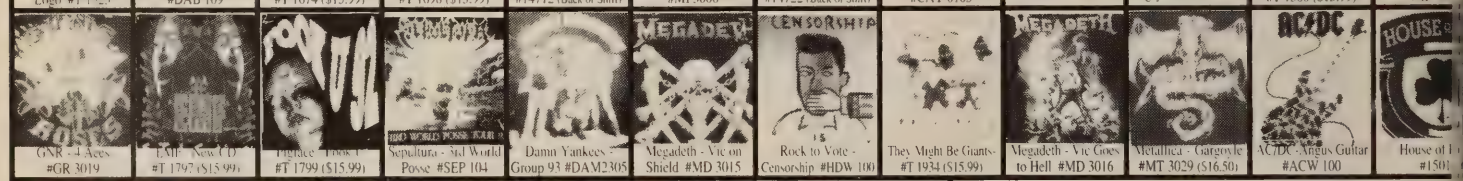
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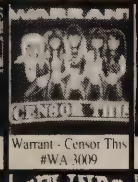

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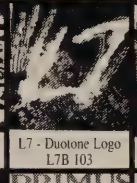

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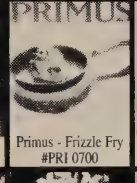

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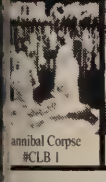

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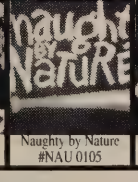

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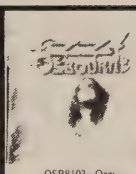
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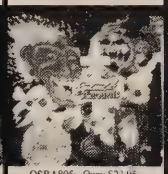
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RRC4	Nirvana	RRC29	Ozzy/Sabbath 2
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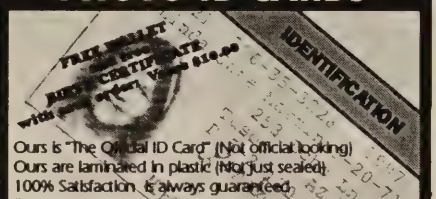
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Nuno Bettencourt
Gary Cherone

As recorded by EXTREME

All the world's
a masquerade,
made up of fools and philosophers.
Were it to rain
on our charade,
all washes away
except our true colors.

If any people bothered
looking for truth, please
Stop The World
from spinning 'round.
Instead we choose to follow
footsteps of fools, Please
Stop The World
from spinning 'round. If nothing's new
under the sun
for me and you,
won't somebody please

Stop The World!
Stop The World!
I Wanna Get Off!
Stop The World!
Stop The World
Where there is love!

If we forget
yesterday
we're bound to repeat it
tomorrow.
It's not too late
to start today.
Better off safe
than sorry.

Do unto those as you would
do to yourselves, please
Stop The World
from spinning 'round.
There's nothing new
under the sun
for me and you.
Won't somebody please

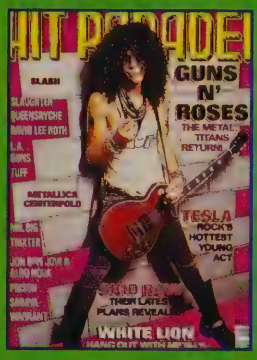
Stop The World!
Stop The World!
I wanna get off!
Stop The World!
Stop The World
where there is love!

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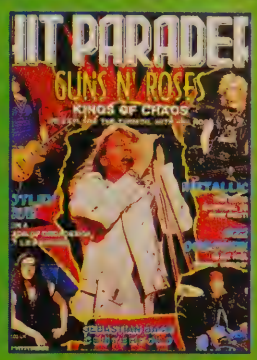
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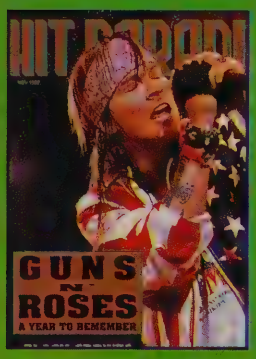
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3207 BLACK CROWES
Target


3378 B.SABBATH
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3442 B.SABBATH
Historical


3423 BON JOVI
Torn Photo


3366 C.O.C.
Liberty Status


3271 C. CORPSE
Eaten Back To Life


3434 CARCASS
Skull/Definition


3237 CYPRESS HILL
Phunky Hill


2841 DANZIG
Jesus Bleeding


3156 DEF LEPPARD
Adrenalize


3330 EXODUS
Force Of Habit


3087 F. NO MORE
New Logo


3436 GUNS 'N ROSES
Bad Apple


2833 GUNS 'N ROSES
Barbed Wire Skull


2531 GUNS 'N ROSES
Broken Heart


3090 GUNS 'N ROSES
Civil War


3441 GUNS 'N ROSES
Skulls


3432 GUNS 'N ROSES
Machine



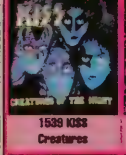
3411 HELMET
Blood Drop Photo


3210 IRON MAIDEN
Fear Of The Dark


1195 IRON MAIDEN
Live After Death


3338 IRON MAIDEN
Vampire


3311 IRON MAIDEN
Multi Face Strike


1539 KISS
Creatures


1538 KISS
Destroyer


1756 KISS
Portrait Makeup


3312 KISS
Unholy



2474 LED ZEPPELIN
Full Color Swan Song



3242 LED ZEPPELIN
Knight


2183 LED ZEPPELIN
Wizard With Symbols


3275 LOLLAPALOOZA
Indian Logo


3407 MEGADETH
Countdown/Lp Cover



2686 MEGADETH
Hanger 18


2706 MEGADETH
Peace Sells Lp Cover



3145 MEGADETH
Vic Goes To Hell

1073 METALLICA
Damage Inc.

3196 METALLICA
Gargoyle

1569 METALLICA
Ride The Lightning

1075 METALLICA
Metal Up Your Ass

3889 **7 SECONDS** Photo
3921 **AC/DC** Angus Guitar
2571 **AC/DC** Angus Young
2564 **AC/DC** Highway To Hell
3947 **AC/DC** Live
2518 **AC/DC** Razors Edge
3359 **AC/DC** Teacher Pet
3360 **AC/DC** Who Made Who
2996 **ALICE COOPER** Full Death Head
2984 **ALICE COOPER** I'M With Stoopid
1862 **ALICE COOPER** Trophat
3908 **ALICE IN CHAINS** Angry Chair
[illegible] **ALICE IN CHAINS** Sick Man
1115 **ANARCHY**
3151 **ANTHRAX** Boom Box
3152 **ANTHRAX** Not Man With Finger
2811 **ANTHRAX** P.O.T.
2522 **ANTHRAX** Persistence Of Time
3288 **ARC ANGELS** Lp Cover
3437 **BEASTIE BOYS** F**kyou All
3202 **BEASTIE BOYS** Group
3318 **BEASTIE BOYS** Bordered Photo
3942 **BENEDICTION** Grand Leveller
3208 **BLACK CROWES** Band Photo
[illegible] **BLACK CROWES** Bar Room
3890 **BLACK CROWES** Crow Smoking
3357 **B. DEATH VODKA** Drink In Peace
[illegible] **BLACK DEATH VODKA** Slash
1300 **BLACK FLAG** Logo
3954 **B. FLAG** Make Me Come Faggot
2863 **BLACK SABBATH** Original Group
3323 **BODY COUNT** Logo
3418 **BODY COUNT** Skull/Toxic Brain
[illegible] **BOLT THROWER** Warmaster
3926 **BON JOVI** Jon Cross
2101 **C.O.C.** Animosity
3367 **C.O.C.** Blind
3132 **C.O.C.** Holier
3941 **CANCER** Death Shall Rise
3125 **C. CORPSE** Butchered At Birth
3910 **C. CORPSE** Tomb Of Mutilated
3122 **CARCASS** Chest Cavity
3887 **CARCASS** Logo
[illegible] **CLOCKWORK ORANGE** Knife
3866 **CRAMPS** Eyeballs
1692 **CURE** Day Glo Faces
3419 **CURE** Robert Smith
3261 **CURE** Wish Tour '92
3912 **CYPRESS HILL** Group
3869 **CYPRESS HILL** Jesture
3432 **D.R.I.** Definition
3922 **DAMN YANKEES** Group Photo
2840 **DANZIG** Cross
2866 **DANZIG** Goat'S Head
2572 **DANZIG** Group
3245 **DANZIG** How The Gods Kill
2412 **DANZIG** Lucifuge
2839 **DANZIG** Skull
3165 **DANZIG** Wolf
[illegible] **DEAD KENNEDYS** Cambodia
2302 **D. KENNEDYS** In God We Trust
1127 **D. KENNEDYS** Too Drunk F**K
1313 **D. KENNEDYS** Logo
3179 **DEAD MILKMEN** Soul Rotaion
3082 **DEATH** Human
3083 **DEATH** Scream Bloody
2459 **DEATH** Spiritual Healing
3157 **DEF LEPPARD** Let'S Get Rocked
1391 **DEF LEPPARD** Women
3294 **DEICIDE** Legion
2763 **DEICIDE** Metallion
3231 **DINOSAUR JR** Bulldog
3343 **DINOSAUR JR** Castle
3940 **DISMEMBER** Everflowing Stream
[illegible] **DON'T SUCK CORPORATE COCK**
2641 **DOORS** Dance On Fire
2714 **DOORS** Morrison/Flames
2715 **DOORS** Riders On The Storm
3892 **EMF** Smoke The Banger
3225 **ERIC CLAPTON** Flim Strip Photo
3377 **EXODUS** Crest
3904 **EXODUS** Fule For Fire
3126 **EXPLOITED** The Massacre
2462 **EXPLOITED** World Tour '88
3438 **EXTREME** Cd Photo/Itinerary
3314 **EXTREME** Vote/Europe '92
[illegible] **F**K PARENTAL ADVICE**
3948 **FAITH NO MORE** Angel Dust
3265 **FAITH NO MORE** Circle Of Moon
3296 **FAITH NO MORE** Devil Dog
2865 **FAITH NO MORE** Seeing Hand
3364 **FAITH NO MORE** Soldiers
2410 **FAITH NO MORE** Underpants
3155 **FASTER PUSSYCAT** Cat In Can
3188 **FIREHOUSE** Group
[illegible] **FLOTSAM & JETSAM** Cosmic
3944 **F**K CORPORATE ROCK**
2540 **FUGAZI** Not A Fugazi Shirt
3176 **GORGUTS** Considered Dead
2860 **GRATEFUL DEAD** Spiral Bears
3173 **GRATEFUL DEAD** Spring Tour
[illegible] **GRATEFUL DEAD** Still Dead
3297 **GRAVE** Deformed
2218 **GUNS 'N ROSES** Axl
2982 **GUNS 'N ROSES** Bloody Logo
[illegible] **GUNS 'N ROSES** Caricature
3325 **GUNS 'N ROSES** Chick On A Gun
[illegible] **GUNS 'N ROSES** Circus
2859 **GUNS 'N ROSES** Four Aces
[illegible] **GUNS 'N ROSES** Slash
3103 **GUNS 'N ROSES** U.S. Tour '91
3239 **GUNS 'N ROSES** Warning Sticker
2484 **GWAR** Collage
3214 **GWAR** Dinosaur
3203 **GWAR** Logo & Guts
2685 **HEART** Group
3287 **HELMET** Mean Time
[illegible] **HELMET** Rabbit Ears
[illegible] **HOUSE OF PAIN** All Outlaws
3449 **HOUSE OF PAIN** Fmi
3951 **ICE CUBE** Photo With Pipe
3853 **ICE TEA** Body Count Lp Cover
3299 **IMMOLATION** Dawn/Possession
[illegible] **INCANTATION** Unearth
3321 **INFECTIOUS GROOVES** Lp Cover
3320 **INFECTIOUS GROOVES** Therapy
3193 **IRON MAIDEN** Be Quick/ Be Dead
[illegible] **IRON MAIDEN** Dreamstorm
[illegible] **IRON MAIDEN** Eddie & Kid
1497 **IRON MAIDEN** Killers
2054 **IRON MAIDEN** Maiden England
1196 **IRON MAIDEN** Mummy
2401 **IRON MAIDEN** No Prayer
2621 **IRON MAIDEN** Tailgunner
3871 **IZZY STRADLIN** Ju Ju Hounds
2978 **JANE'S ADDICTION** Cathedral
3187 **JANE'S ADDICTION** Clown Kid
2727 **JANE'S ADDICTION** Ether
3573 **JANE'S ADDICTION** Flame
3301 **JANE'S ADDICTION** Live
1941 **J. ADDICTION** Shocking
2726 **JANE'S ADDICTION** Portrait
2521 **J. ADDICTION** Ritual/Habitual
2556 **JANE'S ADDICTION** Santa Lucia
2709 **JIM MORRISON** Memorial
3164 **JIMI HENDRIX** B+W Photo
2945 **JIMI HENDRIX** Burning Guitar
2569 **JIMI HENDRIX** Trilogy
1807 **JOAN JETT**
3403 **J.SATRIANI** Extremist Lp Cover
2394 **JUDAS PRIEST** Pain Killer Lp
2413 **KING DIAMOND** Grave Yard
2670 **KISS** First Lp Cover
3204 **KISS** New Group
1755 **KISS** Rock & Roll Over
3236 **KISS** Standing Photo
3006 **KREATOR** Coma Of Souls
3934 **KREATOR** Wreath
1613 **L.A. GUNS** Shield & Skull
2055 **L.A. GUNS** Vampires
3308 **L7** Duotone Logo
3307 **L7** Smell The Magic
1267 **LED ZEPPELIN** 1st Lp Cover
2639 **LED ZEPPELIN** Collage Photo
2542 **LED ZEPPELIN** Hammer / Gods Ii
1269 **LED ZEPPELIN** Houses Of Holy
1270 **LED ZEPPELIN** Inner Sleeve
1736 **LED ZEPPELIN** New Blimp/Logo
2130 **LED ZEPPELIN** Old Man /Cards
1542 **LED ZEPPELIN** Physical Graffiti
1268 **LED ZEPPELIN** Stairway
2574 **LED ZEPPELIN** Wheatfield
3856 **LEMONHEADS** Happy Cow
3440 **LEMONHEADS** Lp Cover
3939 **LIQUID JESUS** Live
3276 **L. SKYNYRD** Skull & Bullets
3878 **MADONNA** Dita Sex
[illegible] **MALEVOLENT CREATION** Tee
3932 **MASSACRE** From Beyond
2858 **MEGADETH** Alien
3215 **MEGADETH** Band Photo
3323 **MEGADETH** Countdown /Extinction
2552 **MEGADETH** Launch
3903 **MEGADETH** Symphony /Destruction
2970 **MEGADETH** Vic On Shield
3105 **METALLICA** 4 Faces
1570 **METALLICA** Alcholica
2037 **METALLICA** Bones/Zorlac
1547 **METALLICA** Collage
1668 **METALLICA** Damaged Justice
2069 **METALLICA** Doris
2038 **METALLICA** Eyeball/Zorlac
1667 **METALLICA** Justice
1074 **METALLICA** Kill 'Em All
2575 **METALLICA** Pirate 2/Zoriac
3931 **METALLICA** Sandman
1718 **METALLICA** Shortest Straw
2288 **METALLICA** Spider/Zorlac
2039 **METALLICA** Sword/Zorlac
1546 **METALLICA** Tribute
3034 **MINISTRY** Burning Inside
3925 **MINISTRY** Mosquito
3949 **MINISTRY** Pyramid
2539 **MINOR THREAT** Bottled Violence
2647 **MINOR THREAT** Lp
2272 **MISFITS** Die Die
2049 **MISFITS** Evil Never Dies
1441 **MISFITS** Fiend Club
2042 **MISFITS** Legacy Of Brutality
1342 **MISFITS** Skeleton
3003 **MORBID ANGEL** Alters /Madness
3114 **M. ANGEL** Leading The Rats
3208 **MORGOTH** Cursed
2867 **MOTLEY CRUE** Bad Boys
2347 **MOTLEY CRUE** Ball & Chain
3131 **MOTLEY CRUE** Caricature
3085 **MOTLEY CRUE** Decade Cover
3087 **MOTLEY CRUE** Decade Group
3430 **MOTORHEAD** Skull/Lyrics
3123 **N.DEATH** Death By Manipulation
3102 **N. DEATH** Mass Appeal Madness
3305 **NAPALM DEATH** Vampire
3896 **NED'S A. DUSTBIN** God Fodder
3895 **NED'S A. DUSTBIN** Kill Your Tv
3425 **NED'S A. DUSTBIN** Normal ?
3882 **NINE INCH NAILS** Fixed
2602 **NINE INCH NAILS** Group Shot
3280 **NINE INCH NAILS** Lp Cover
3033 **NINE INCH NAILS** Sin
3059 **NIRVANA** Logo
3107 **NIRVANA** Never Mind
2648 **OBITUARY** Cause Of Death
3124 **OBITUARY** Pile Of Skulls
2463 **OBITUARY** Slowly We Rot
3075 **OVERKILL** Blood Money
3118 **OVERKILL** New Machine
3373 **OVERKILL** Tour The Word
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3072 **OZZY OSBOURNE** Ozzy Cross
3246 **OZZY OSBOURNE** Ozzy On Toilet
3454 **OZZY OSBOURNE** Will Dove
3194 **PEARL JAM** Music For Rhinos
3925 **PESTILENCE** Testimony Of
3864 **PIGFACE** Hook
3328 **PINK FLOYD** Atom Heart Mother
3859 **PINK FLOYD** Dancers
2566 **PINK FLOYD** Darkside
3858 **PINK FLOYD** Diver
2931 **PINK FLOYD** Group Shot
2871 **PINK FLOYD** Hammers
3382 **PINK FLOYD** Man On Fire
1762 **PINK FLOYD** Momentary Lapse
2948 **PINK FLOYD** Wall Collage
3172 **POISON** Swallow This Live
2987 **PRIMUS** Clay Figure
2920 **PRIMUS** Frizzle Fry
2957 **PRIMUS** Sea Of Cheese
2988 **PRIMUS** Suck On This
3402 **PRONG** Magical Misery Tour
2958 **PUBLIC ENEMY** Enemy Target
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1732 **QUEENSRYCHE** Mind Crime
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3399 **R.E.M.** Automatic For The People
3350 **R.H. CHILI PEPPERS** Skull
[illegible] **R.H. CHILI PEPPERS** Caricature
2510 **R.H. CHILI PEPPERS** Group
3063 **R.H. CHILI PEPPERS** Magic Lp
2142 **R.H. C. PEPPERS** Poison Logo
3268 **R.H. C. PEPPERS** Tattooed Woman
3410 **R.H. C. PEPPERS** Woman /Bikkini
2379 **RAMONES** Group
2047 **RAMONES** Logo
2496 **RANDY RHOADS** Photo
1214 **RANDY RHOADS** Solo
3174 **RICHIE SAMBORA** Stranger Tour
1156 **ROCKY HORROR SHOW** Lips
3277 **ROLLING STONES** Bad Boys
3332 **ROLLINS BAND** Silence Sucks
3171 **RUSH** Jack In The Box
3100 **RUSH** Roll The Bones
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3212 **S.O.D.** I Hate Everyone
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3444 **S. TREES** Sweet Oblivion
3081 **SEPULTURA** Arise
2758 **SEPULTURA** Beneath /Remains
3306 **SEPULTURA** Posse Tour '92
2759 **SEPULTURA** Schizophrenia
1159 **SEX PISTOLS** Save The Queen
3383 **SID VICIOUS** She Died
2561 **SKID ROW** 300 Gigs
2836 **SKID ROW** Can You Scream
3911 **SKID ROW** Caricature
2279 **SKID ROW** I Survived Live
2969 **SKID ROW** Monkey
3334 **SKID ROW** Rolling Stone Photo
2888 **SKID ROW** Slave To The Grind
3291 **SKINNY PUPPY** Gargoyle
3290 **SKINNY PUPPY** Vivisection
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3182 **SLAUGHTER** Wild Life
2477 **SLAYER** Eagle Logo
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3101 **SLAYER** Hell Awaits
3099 **SLAYER** Live Undead
2411 **SLAYER** Root Of All Evil
2520 **SLAYER** Seasons In Abyss
3150 **SLAYER** Siamese Twins
2205 **SLAYER** South Of Heaven
2944 **SLAYER** War Ensemble
[illegible] **SMASHING PUMPKINS** Devil
3918 **S. PUMPKINS** Spaceman
2966 **SMITHS** Meat Is Murder
[illegible] **S. DISTORTION** Heaven & Hell
3387 **SOCIAL DISTORTION** Skelly
[illegible] **SONIC YOUTH** Alien
3946 **SONIC YOUTH** Bunny
3329 **SONIC YOUTH** Sci-Fi
3924 **SOUL ASYLUM** Bottle Logo
3926 **SOUL ASYLUM** Logo/Tour Cities
3093 **SOUNDGARDEN** Badmotorfinger
3327 **SOUNDGARDEN** Motorcycle Man
3950 **SOUNDGARDEN** Puff Lp Logo
[illegible] **SOUNDGARDEN** Sketch Photo
2806 **STEVIE NICKS** Portrait
2620 **STEVIE RAY VAUGHAN** In Step
2618 **STEVIE RAY VAUGHAN** Logo
[illegible] **STEVIE RAY VAUGHAN** Memorial
3920 **S. TEMPLE PILOTS** Stp Logo
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2981 **TESTAMENT** Paralyzed
3201 **TESTAMENT** The Ritual
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3161 **U2** Achtung Baby
3274 **U2** Boy
3339 **U2** Zoo Tour
3233 **UGLY KID JOE** Ugly Kid
3303 **UNLEASHED** Never Ending
2983 **VAN HALEN** Carnal Knowledge
1649 **VAN HALEN** Eddie
2635 **VAN HALEN** Heaven Help Us
3005 **VAN HALEN** Poundcake
3200 **VAN HALEN** Right Now
2381 **VENOM** Welcome To Hell
3902 **W.A.S.P.** Skull & Band
3211 **W.A.S.P.** Welcome To Morgue
3906 **WARRANT** Blood Sweat & Beers
3952 **WARRANT** Censor This
3235 **WARRANT** Dealer Photo
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3874 **YES** Relayer
3397 **YOUTH OF TODAY** Disengage

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One

2120 METALLICA
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Master Of Puppets

2828 METALLICA
Sad But True

3278 METALLICA
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3374 MINISTRY
Lp

3414 M.LOVE BOR
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1024 **PINK FLOYD** Wa
1421 **QUEEN** Aust
1184 **QUEEN** Gr
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1386 **QUEENSRYCHE** All A
1408 **RED HOT CHILI PEPPERS** Hat
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1323 **RUSH** Presto
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1129 **BON JOVI** Logo
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1451 **DEICIDE** Logo
1210 **FAITH NO MORE** Logo
1233 **GUNS 'N ROSES** Dagger
1100 **GUNS 'N ROSES** Logo
1107 **GUNS 'N ROSES** Shield
1234 **GUNS 'N ROSES** Illusions
1215 **JANES ADDICTION** Logo
1019 **KISS** Logo
1021 **LED ZEPPELIN** Swan Song
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1250 **NAPALM DEATH** Logo
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1209 **MISFITS** Logo
1193 **MOTLEY CRUE** Dr. Feelgood
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4036 **G 'N ROSES**Caricatures
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4027 **IRON MAIDEN** Fear Of Dark
4014 **MEGADETH** Launch
4023 **MEGADETH** Vic To Hell
4017 **METALLICA** Four Faces
4040 **METALLICA** Justice For All
4015 **METALLICA** Sad But True
4018 **MOTLEY CRUE** Caricature
4039 **MINISTRY** Psalm 69
4025 **NIRVANA** Never Mind
4042 **PINK FLOYD** Dark Side
4032 **R.H. CHILI PEPPERS** Logo
4005 **RUSH** Roll The Bones
4001 **SLAYER** Crucified Skeleton
4044 **SOUNDGARDEN** Badmotor
4022 **S.R. VAUGHAN** Photo
4056 **UGLY KID JOE** Cartoon
4008 **VAN HALEN** Logo

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1350 **GUNS 'N ROSES** Civil War
1339 **HELMET** Logo
1323 **JANE'S ADDICTION** Girl
1329 **LED ZEPPELIN** Stairway
1122 **MEGADETH** Logo
1351 **METALLICA** Gargoyle
1355 **MINISTRY** Breast Lp
1333 **MISFITS** Die Die Darling
1352 **MOTHER LOVE BONE** Monkey
1348 **PEARL JAM** Alive
1340 **PRIMUS** Clay Figure
1334 **R.H.C. PEPPERS** Logo
1136 **RAMONES** Logo
1210 **SLAYER** Logo
1353 **SOUNDGARDEN** BADMOTOR
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1102 **SLAYER** South Of Heaven
1080 **STEVIE NICKS** Other Side Mirage
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3232 **BLACK CROWES** Girl In Field
3899 **CYPRESS HILL** Leaves
3139 **DOORS** Jim
3907 **GUNS 'N ROSES** Bones
3185 **IRON MAIDEN** Beast
3147 **JIMI HENDRIX** Jimi
3315 **KISS** 4 Faces
3219 **LED ZEPPELIN** Wizard
3420 **MEGADETH** Countdown /Extinction
3191 **MEGADETH** Vic Gose To Hell
2939 **METALLICA** Collage
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1019 **METALLICA**
1020 **MINISTRY**
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1015 **VAN HALEN**
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The time has come now to draw the line—
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You know you've got to stand, stand, stand for what you believe.
Ohh, you got to...stand for what you believe.

Alright, alright.
You got to listen now...
Express yourself in the face of change.
repress yourself;
you surely seal your fate.
You got to look inside;
the answer lies in wait;
resurrect before it's too late.

You know you've got to stand, stand, stand for what you believe.
You know you've got to stand, stand, stand for what you believe.
Stand, stand for what you believe.
Somebody rescue me, come down and rescue me.
I know the soul of a good man has got to be free
when you stand, stand for what you believe.

Stand, stand, stand for what you believe.
You know you've got to stand, stand, stand for what you believe.
Ohh, you got to...stand for what you believe.

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GET THE PICTURE?

BY JENNIFER FUSCO

★ BEHIND THE SCREENS ★

Elizabeth Peña (**Jacob's Ladder**) and Christina Applegate (*Married With Children*, **Don't Tell Mom The Babysitter's Dead**) star in a new movie coming soon, called...well, at press time, we really weren't sure *what* it was going to be called. The original title was **Mojo Flats**, which Elizabeth hopes won't stick. "I hate that title. I despise it. Call it *anything* but **Mojo Flats**," she says emphatically. "It sounds like a really bad porno movie!"

Elizabeth Peña and Christina Applegate.



Elizabeth and Christina play Carmen and Kathy, two women from opposite sides of the track who develop a friendship after their men, Lyle (Peter Berg) and Richie (Anthony Fields) wind up in prison. The pair, along with Carmen's son Paco (Michael Mundra) find themselves on a journey that lead them to a quirky desert town where they meet very interesting people: there's Frank, a down-on-his-luck animal trainer (Michael McKean), Barney, a prospector looking for his goldmine (Burgess Meredith), and Rattlesnake Jim, a burnt-out hippie out to stop polluters (James Remar).

Although Elizabeth and Christina had never met, the two developed a camaraderie on-screen, as well as off. "I only knew Christina from her work on *Married With Children*, but we hit it off. She's become like my little sister."

Everyone on the cast got along really well, considering tempers could have really flared in the 120 degree-plus temperatures during filming in the far-away place. "I don't even know where we were," says Elizabeth with a laugh. "All I can tell you is that we were in the *middle of a desert*." For the two beautiful women, working under the conditions they did could have really taken its toll. But according to Elizabeth, everyone just took it with a grain of salt. "You'd think that somebody would have thrown a hissy or something. I hate that—adults throwing a hissy—that's the most ridiculous thing. But amazingly enough, no one did. It was funny. We realized about two hours into the first day of shooting that makeup was not going to happen in this movie. So you'd just slap your face and toss your head upside down and go 'O.K.'"

One thing that Elizabeth wants to tell everyone about **Mojo Flats** or **Tehachapi** (another title that's been proposed), or whatever the film will ultimately be titled, is that "We worked our asses off, so be kind when you see it!"

AND THE WINNERS ARE....

The votes have all been tallied and it looks like we have some clear-cut winners in our own version of the Academy Awards:

BEST ACTOR,
DRAMA/ACTION FLICK:
GARY OLDMAN,
BRAM STOKER'S DRACULA

BEST ACTOR,
COMEDY:
DANA CARVEY, WAYNE'S WORLD

BEST ACTRESS,
DRAMA/ACTION FLICK:
MICHELLE PFEIFFER,
BATMAN RETURNS

BEST ACTRESS,
COMEDY:
GOLDIE HAWN, DEATH BECOMES HER/HOUSESITTER

BEST ANIMATED FILM:
BEAUTY & THE BEAST

SCARIEST MOVIE:
BRAM STOKER'S DRACULA

FUNNIEST MOVIE:
WAYNE'S WORLD

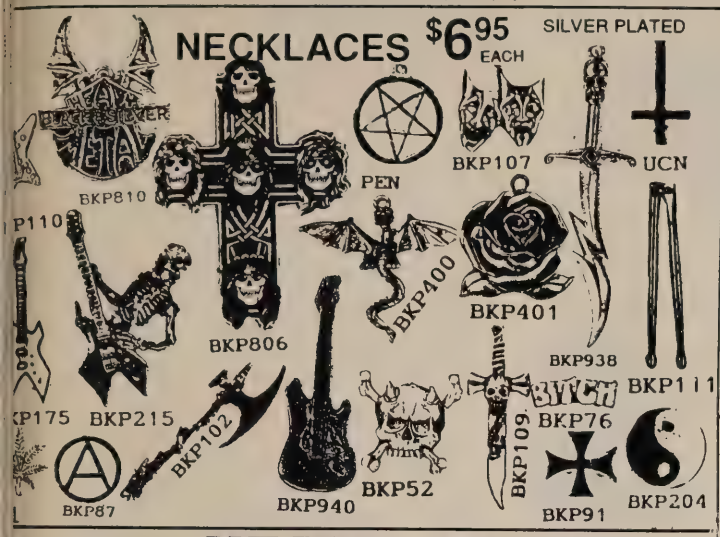
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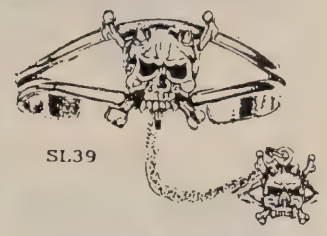
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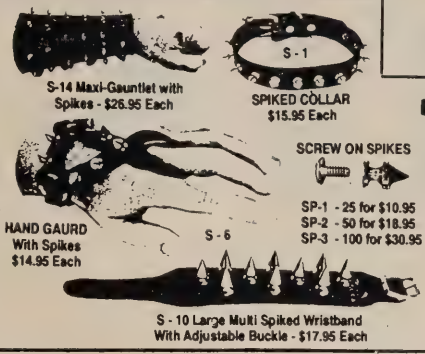
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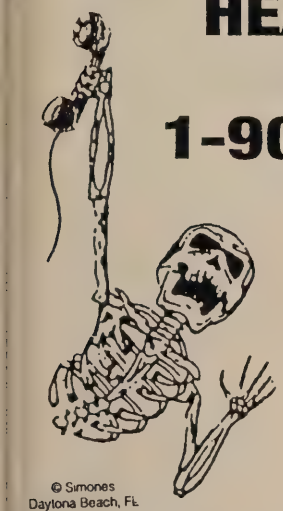
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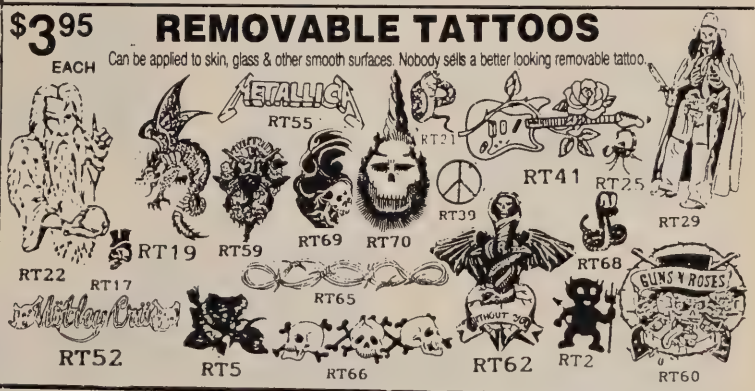
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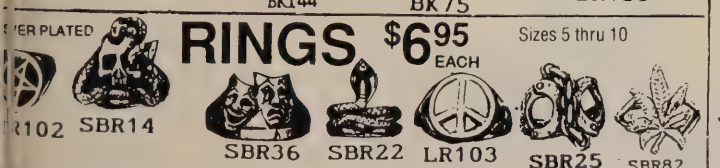


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HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

Each month the **Hit Parader** staff stays late, breaks out the brew, turns the lights down low and cranks the stereo to "10." That's the way we listen to the latest hard rock releases. After we give each and every song a thorough going-over we give the album a thumbs up or a thumbs down. We call this painless excuse for work, *Hit Or Miss*.

AEROSMITH, *GET A GRIP*

The release of a new Aerosmith album is always a momentous occasion in rock circles, and with **Get A Grip**, these legendary Boston Bad Boys have delivered the goods once again. While the album may lack the instant appeal of such recent chart-toppers as **Permanent Vacation** and **Pump**, the disc has a depth of quality material unmatched in the group's long and often glorious history. Such new tracks as *Eat The Rich*, *Crying* and *Fever* display a stage-ready energy that seems certain to place **Get A Grip** among Aerosmith's all-time achievements. Vocalist Steven Tyler has never sounded better, and the trademark guitar riffs of Joe Perry fill each song with a degree of pure rock and roll passion that has "vintage Aerosmith" written all over it.

HIT

THE ULTIMATE GUITAR SURVIVAL GUIDE

Whenever you find an album featuring the likes of Joe Satriani, Jeff Beck, Richie Kotzen and Steve Vai, you know you've got a winner on your hands. Yes, **The Ultimate Guitar Survival Guide** is jam-packed with hot licks and burning leads, delivered by some of the biggest names in contemporary guitar. Such familiar tracks as Vai's *The Audience Is Listening* and Beck's *Cause We've Ended As Lovers* blend with less known offerings like Vinnie Moore's *Meltdown* to offer a mind-blowing six string excursion. Of particular note is Kotzen's *Hot Rails*, recorded before his decision to join Poison; the track gives ample evidence of the brand of skills young Mr. Kotzen is bringing to his new unit.

HIT



PAUL RODGERS, *MUDDY WATERS TRIBUTE*

Paul Rodgers may well be the most talented vocalist ever to pick up a rock and roll microphone. Over the years his work with the likes of Free, Bad Company and the Firm has established him as perhaps the most soulful rock crooner of all time. Rarely has Rodgers' unique talents enjoyed a more appropriate outlet than on his new **Muddy Waters Tribute** album, a disc filled with blues passion as well as some of the hottest guitar licks in the known universe. What Rodgers has done is surround himself with an ever-changing cast of guitar stars (including Slash, Neal Schon, Jeff Beck and Richie Sambora) allowing each to play on one of Water's classic blues tunes while he sings the stuffing out of it. On such tracks as *The Hunter* (which ironically was a hit for Free 20 years ago) the formula proves hypnotic.

HIT

GENE LOVES JEZEBEL, *HEAVENLY BODIES*

Gene Loves Jezebel were pioneers of the alternative music scene back in the mid-'80s. Then, their sound was more pure pop than metal and even today their obvious affectations towards metal occasionally ring hollow. Yet, there's no question that on such songs as *American Dreamer* and *Josephina* these British rockers have added a needed dose of high-octane energy to their sound. No, this may not be the record you hardcore headbangers have at the top of your shopping lists, but if you get the chance, you'll probably enjoy GLJ's latest effort.

HIT

BRIAN MAY, *BACK TO THE LIGHT*

This month's *Hit Or Miss* seems to be featuring a lot of legendary guitar names, and perhaps we're saving the best for last. Queen's legendary six string master, Brian May has returned to the scene with his first solo album, **Back To The Light**. It is a stirring affair, filled with hearty guitar chords and May's trademark leads. While surely longtime Queen fans will miss the heavenly vocals of the late Freddie Mercury, it is great to have May back in action, and sounding so damn good.

HIT

METAL ACTION

NATIONAL TOP TEN

1. PEARL JAM, **Ten**
2. BON JOVI, **Keep The Faith**
3. METALLICA, **Metallica**
4. ALICE IN CHAINS, **Dirt**
5. STONE TEMPLE PILOTS, **Core**
6. UGLY KID JOE, **America's Least Wanted**
7. SOUL ASYLUM, **Grave Dancers Union**
8. DEF LEPPARD, **Adrenalize**
9. DREAM THEATER, **Images & Words**
10. MEGADETH, **Countdown ToExtinction**

HIT PARADER TOP TEN

1. VAN HALEN, **Right Here, Right Now**
2. COVERDALE/PAGE, **Coverdale/Page**
3. POISON, **Native Tongue**
4. ARCADE, **Calm Before The Storm**
5. STONE TEMPLE PILOTS, **Core**
6. DREAM THEATER, **Images & Words**
7. RAGE AGAINST THE MACHINE, **Rage Against The Machine**
8. BON JOVI, **Keep The Faith**
9. UGLY KID JOE, **America's Least Wanted**
10. DEEP JIMI AND THE ZEP CREMES, **FUNKY DINOSAUR**

METAL IN ACTION

ALL DATES SUBJECT TO CHANGE

POISON

April16	Dayton, OH
April 17	Ft. Wayne, IN
April 19	Toledo, OH
April 21	Evansville, IN
April 23	Kalamazoo, MI
April 24	Saginaw, MI
April 25	Lansing, MI
April 27	Sioux Falls, SD
April 28	Salina, KS
April 30	Wichita, KS

DISINCARNATE, BOLT THROWER, AND BENEDICTION

April 22	Huntington, NY
April 23	Brooklyn, NY
April 24	Salsbury, MA
April 25	Hadley, MA
April 27	Montreal, CANADA
April 28	Toronto, CANADA
April 29	Buffalo, NY
April 30	Detroit, MI
May 1	Cleveland, OH
May 2	Cincinnati, OH
May 4	River Grove, IL
May 6	Omaha, NE
May 7	St. Louise, MO
May 8	Lawrence, KS
May 10	Salt Lake City, UT
May 12	Isla Vista, CA
May 13	Oakland, CA
May 14	Hollywood, CA
May 15	San Diego, CA

RAGE AGAINST THE MACHINE, HOUSE OF PAIN, WOOL

April 10	Portland, OR
April 11	Vancouver, CANADA
April 12	Seattle, WA
April 14	San Francisco, CA
April 16	Santa Monica, CA

METAL by MAIL

LPs/CASSETTES/COMPACT DISCS

n/a = not available

	LP	CASS	CD
ACCIDENTAL SUICIDE/Deceased	n/a	8.99	14.99
ACHERON/Rites Of The Black Mass	n/a	8.99	14.99
AGRESSOR/Towards Beyond	n/a	8.99	15.99
AMORPHIS/The Karelian Isthmus	n/a	8.99	14.99
ASPHYX/Last One On Earth	n/a	8.99	14.99
AT DEATH'S DOOR VOL. 2/Various Artists featuring: Gorguts, Suffocation, Death, Atrocity, Malevolent Creation,	n/a	8.99	14.99
AT THE GATES/Red In The Sky	n/a	8.99	14.99
AUTOPSY/Acts Of The Unspeakable	15.99	8.99	14.99
BAPHOMET/The Dead Shall Inherit	n/a	8.99	14.99
BEHERIT/Oath Of The Black Blood	n/a	8.99	14.99
BOLT THROWER/Fourth Crusade	15.99	8.99	14.99
BRUTAL TRUTH/Extreme Conditions	n/a	8.99	14.99
CANCER/Sins Of Mankind	15.99	8.99	14.99
CANNIBAL CORPSE/Hammer Smashed Face (EP)	3.99	n/a	5.99
CANNIBAL CORPSE/Eaten Back To Life	n/a	8.99	14.99
CARCASS/Necroticism	14.99	8.99	14.99
CEMETARY/An Evil Shade Of Grey	n/a	8.99	15.99
DANZIG/How The Gods Kill	19.99	8.99	15.99
DEATH IS JUST THE BEGINNING VOL. 2/Various artists: Dismember, Pungent Stench, Incantation, Gorefest, Monstrosity, Winter, Afflicted, Master, Deceased,	n/a	7.99	11.99
DECEASED/Thirteen Frightened Souls	n/a	7.49	9.99
DEICIDE/AMON/Feasting The Beast (Compilation of demos from 1987 & 1989)	n/a	8.99	14.99
DESULTORY/Into Eternity	n/a	8.99	14.99
DISINCARNATE/Dreams Of The Carrion Kind	n/a	8.99	14.99
DISMEMBER/Pieces (EP)	n/a	5.99	7.49
EDGE OF SANITY/Unorthodox	n/a	8.99	15.99
FLESHCRAWL/Descend Into The Absurd	n/a	8.99	15.99
GENERAL SURGERY/Necrology	n/a	7.49	9.99
BRAD GILLIS/Gilrock Ranch	n/a	8.99	14.99
GOREFEST/False	n/a	8.99	14.99
GORGUTS/Erosion Of Sanity	n/a	8.99	14.99
GRAVE/You'll Never See	n/a	8.99	14.99
GWAR/The Road Behind (6 songs-3 are live!)	n/a	7.99	11.99
HELMET/Meantime	n/a	8.99	15.99
HYPOCRISY/Penetralia	n/a	8.99	14.99
INCANTATION/Onward To Golgotha	n/a	8.99	14.99
IRON MAIDEN/A Real Live One	22.99	9.99	15.99
KREATOR/Renewal	17.99	8.99	14.99
KYUSS/Blues For The Red Sun	n/a	8.99	15.99
METALLICA/The Unforgiven / Killing Time (single)	n/a	3.49	n/a
METALLICA/Nothing Else Matters/Enter Sandman(Live)	n/a	3.49	n/a
METALLICA/Wherever I Roam / Fade To Black (Live)	n/a	3.49	n/a
METALLICA/Sad But True / So What (Cassingle)	n/a	3.49	n/a
MINISTRY/Psalm 69	n/a	9.99	15.99
M.O.D./Rhythm Of Fear	n/a	8.99	14.99
MONSTROSITY/Imperial Doom	n/a	8.99	14.99
MORDRED/Vision (6 songs)	n/a	7.99	11.99
NAPALM DEATH/Utopia Banished	15.99	8.99	14.99
NINE INCH NAILS/Broken	n/a	7.99	13.99
NUCLEAR ASSAULT/Something Wicked	n/a	8.99	14.99
OBITUARY/End Complete	n/a	8.99	14.99
OVERKILL/I Hear Black	n/a	9.99	15.99
PARADISE LOST/As I Die (EP)	n/a	n/a	7.99
PRO-PAIN/Foul Taste Of Freedom	n/a	8.99	14.99
RESURRECTION/Enbalmed Existence	n/a	8.99	14.99
SACRED REICH/Independent	n/a	9.99	15.99
SAMAEL/Blood Ritual	n/a	8.99	14.99
SEANCE/Fornever Laid To Rest	n/a	8.99	15.99
SLAYER/South Of Heaven	n/a	8.99	14.99
S.O.D./Live At Budokan	n/a	8.99	14.99
SODOM/Tapping The Vein	n/a	8.99	14.99
SOULSTORM/Darkness Visible	n/a	8.99	14.99
UNCLE SLAM/Will Work For Food	n/a	8.99	14.99
UNLEASHED/Shadows In The Deep	n/a	8.99	14.99
VADER/The Ultimate Incantation (Earache)	n/a	8.99	14.99
VENOM/Best Of	n/a	7.99	11.99
VITAL REMAINS/Let Us Pray	15.99	8.99	14.99
WASP/Crimson Idol (Import)	19.99	16.99	25.99
WINTER/Into Darkness	n/a	8.99	14.99

VIDEOS (VHS Only)

AC/DC/Live At Donnington (90-91 tour. 120 minutes)	19.99
BLACK CROWES/Who Killed That Bird... (83 minutes)	19.99
BLACK SABBATH/The Story Of Vol. 1-The Ozzy Years	19.99
BLACK SABBATH/The Story Of Vol. 2 1978-92	19.99
DANZIG/II Lucifuge (25 minutes)	17.99
FOR THOSE ABOUT TO ROCK-Live In Moscow AC/DC, Black Crowes, Metallica, Pantera, ESP. 84 minutes	19.99
GUNS N' ROSES/Live In Tokyo Pt. 1 + 2 (2 video package)	34.99
GWAR/Tour De Scum (60 minutes live)	19.99
KISS/Extreme Close-Up (90 minutes-a definitive histoty of Kiss)	19.99
KREATOR/Hallcuinative Comas	21.99
MEGADETH/Exposure Of A Dream (30 minutes)	16.99
METALLICA/A Year & A Half In The Life Vol. 1 + 2 (2 videos)	34.99
METALLICA/Cliff 'Em All	19.99
MINISTRY/In Case You Didn't Feel Like Showing Up (Live-58 min.)	19.99
MORDRED/In This Live (60 minutes - live)	21.99
MOTHER LOVE BONE/The Love Bone Earth Video (35 minutes)	12.99
PANTERA/Cowboys From Hell	15.99
QUEENSRYCHE/Building Empire (90 minutes)	19.99
SEPULTURA/Under Siege - Live In Barcelona (54 minutes)	19.99
S.O.D./Live At Budokan	19.99
SOUNDGARDEN/Motorvision (over 60 minutes live in Seattle)	14.99
VAN HALEN/Live Right Here, Right Now (120 minutes)	29.99
WASP/Live At The Lyceum	21.99

T-SHIRTS (Only $11.99)

All are black/2-sided (unless otherwise noted). PLEASE INDICATE SIZE WHEN ORDERING

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BENEDICTION/Grand Leveller
BIOHAZARD/Urban Discipline
BOLT THROWER/Warmaster
CANCER/Death Shall Rise
CANNIBAL CORPSE/Tomb Of The Mutilated
CANNIBAL CORPSE/Eaten Back To Life
CARCASS/Head/Carcass definition
DANZIG/How The Gods Kill
DEATH/Scream Bloody Gore
DEICIDE/Legion
DEICIDE/Deicide (LP Cover)
DISMEMBER/Like An Everflowing Stream
D.R.I./Definition
GORGUTS/Considered Dead
GRAVE/Logo-Cross
GWAR/Guts (white)
HELMET/Meantime
IMMOLATION/Dawn Of Possession
INCANTATION/Onward To Golgotha
MASSACRE/From Beyond
MEGADETH/Symphony Of Destruction
METALLICA/One (White -$12.99)
MINISTRY/Psalm 69
MINISTRY/Mosquito-Just One Fix
MONSTROSITY/Imperial Doom
MORBID ANGEL/Pentagram
MORGOTH/Logo
NAPALM DEATH/Utopia Banished
NAPALM DEATH/Mass Appeal (Eyes)
OBITUARY/Pile Of Skulls (w/logo dripping)
OBITUARY/End Complete
OVERKILL/Horrorscope
PANTERA/Vulgar Display Of Power
PANTERA/Group Photo-Beyond Driven
PUNGENT STENCH/Been Caught Buttering
SEPULTURA/Arise
SEPULTURA/3rd World Posse - Group photo
SLAYER/South Of Heaven (White)
SLAYER/Cross with Grim Reaper
SOUNDGARDEN/Badmotorfinger
SUFFOCATION/Effigy Of The Forgotten
UNLEASHED/Unleashed

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CANNIBAL CORPSE/Butchered At Birth
CARCASS/Head
DEICIDE/Exploding Cross
MASSACRE/Logo Skull
NAPALM DEATH/Goat head in gas mask
OBITUARY/Pile Of Skulls
SEPULTURA/Mask/Third World Posse

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GEARING UP

TECH TALK

BY RICHIE SAMBORA

Richie Sambora has probably never gotten his just dues as a guitarist. As a member of Bon Jovi, Richie has always had to play in the shadow of Jon himself. And, let's face it, many of the band's pop/metal anthems were never designed as guitar showcases. But on the group's latest album, Keep The Faith, Sambora is finally getting to strut his stuff and show exactly what he can do with his customized, personalized Fender Strat. We figured this would be the perfect time to hand things over to Mr. Sambora and let him tell you all about his instrumental gear in the month's Tech Talk.

I have a new guitar model that's coming out on Fender. As maybe you'd expect, it's called the Richie Sambora model. Clever name, huh? It's a Stratocaster that I designed to fit my needs as a player, and hopefully it'll fit a lot of yours as well. It has a lot of dexterity as an instrument—by that I mean you can capture a lot of different sounds with it. I've been using it a lot, both in the studio and on stage, and I've been surprised how it's taken the place of some of my favorite guitars. But I'll always love my classic guitars. I have some great vintage instruments —my favorite is a '59 Les Paul. I also I have a bunch of vintage Strats, including a 1963 model that Eric Clapton signed when I played with him on my solo album. I also have a couple of '65 Strats, a '58 Strat, and a '71 Les Paul that I've been using. That's basically my arsenal. As far as my acoustic instruments, I use double-neck and triple neck Ovations. You've probably seen me use these when we play *Wanted Dead or Alive*.



PHOTO: JENNIFER ROSE

As far as amplification goes, I hadn't really experimented in a long time. But I used a bevy of different sounds on **Keep The Faith**—so many that I had to have a couple of different amplifiers, too. I also needed some different switching systems to utilize the different sounds when we perform the songs live. Currently I've been using a Bob Bradshaw switching system on the road and Marshalls always come into play. Also, I've been using a Dumble amplifier, made by a guy by the name of Howard Dumble. He used to make amps for Stevie Ray Vaughan.

When it comes to instruments and amps, lately I've really been using everything. I'm into experimentation now and working with as many different amps and guitars as possible. On this record I must have used about 30 different amplifiers and about 35 or 45 different guitars. Each one has a distinctive charateristic. I used some Gretsches which is a pretty wild thing for me, since I've never really used them before. Gretsch makes the White Falcon and the Chet Atkins and the Duel-Jet which is something that Joe Perry utilitzes; so does Malcolm Young from AC/DC. I used Gibson Firebirds, Gibson Doves—Gibson everything—Fenders, Stratocasters out the wazoo, Telecasters. You name it, I played it.

I guess I started to really experiment on sounds when I was working on my solo record, and just continued on **Keep The Faith**. Our producer, Bob Rock has an extensive guitar collection and so do I and we like to experiment and find the right sounds for the different, particular moods that you want to set. Lyrics are always important, but you can really paint a mood with sound. Before, on other Bon Jovi records, I only used maybe three or four basic sounds throughout the whole thing. This time, each song contains a wide variety of tones. On a tune like *Dry Country*, which is the longest song on the record, there's five or six different guitar textures on there alone.

Getting back to my collection, I probably own about a hundred guitars right now. After all these years of playing in this business, a lot of those guitars were given to me as endorsements. Every tour I get about 12 new guitars to go out and play with, which is great because you always need spares. Once in a while if I get frustrated, I tend to smash my guitars. Unfortunately I did that to my very first guitar, a Japanese model that my dad bought me for like ten bucks when I was a little kid. I used it on stage with me a few years ago but it kept messing up so I destroyed it. I'm lucky enough now that the companies make and tailor my guitars for my every need and supply me with a lot of them, which is really nice. Ovation has been really great to me, Fender has been fantastic. In the past I've worked with Kramer. I have a lot of favorites in my collection. I have some one-of-a-kinds like the triple-necks and the double-necks. Of course, the '63 Stratocaster that Eric Clapton signed for me is very special, but my '59 Les Paul is really beautiful and it's in mint condition. That's probably my most treasured item.

PHOTO: RAY PALMER/PHOTOFEATURES


RICHIE
SAMBORA
HIT PARADER

INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE



Blues Saraceno has developed quite a reputation for himself during his brief but noteworthy career in rock and roll. The lightning-quick guitar prodigy has already recorded a number of critically acclaimed solo LPS, including his latest **Plaid**, as well as working with such chart-topping acts as Cher, Michael Bolton and former Cream members Jack Bruce and Ginger Baker. Blues was also the "other" guitarist considered for Poison's recently vacant guitar slot before that band chose Richie Kotzen. "Blues is an amazing player," that band's vocalist Bret Michaels said. "He's already incredible; give him a few years and he just might be the best."

Now another chapter in Saraceno's fast-growing legend has been written with the appearance of **Yamaha**'s new custom *Blues Saraceno RGZ 820R Guitar*. Featuring Saraceno's trademark plaid design (in green, red or black), as well as two humbucker pickups, *22 Dunlop 6100* jumbo frets, a rosewood fingerboard and a **Floyd Rose** tremelo, this baby is loaded! Another interesting feature that might take some players a little getting used to is the reverse head stock which allows the axe slinger the chance to twist his sound in totally unique ways.

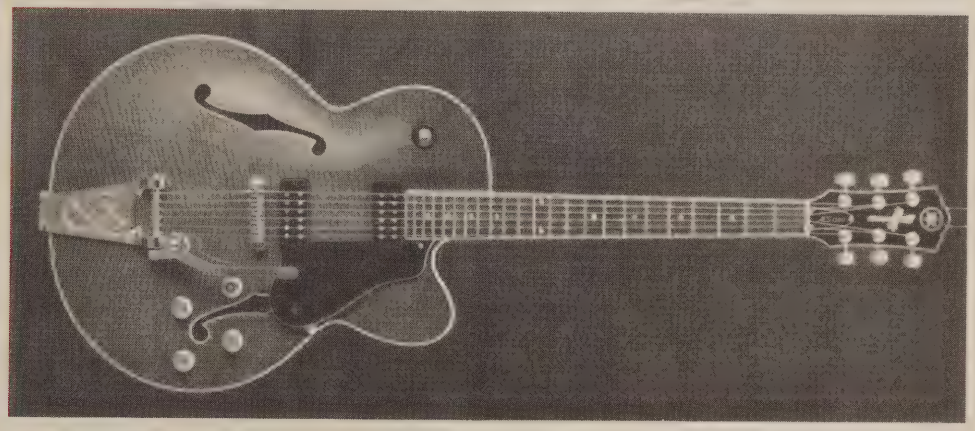
The guitar also features **Yamaha**'s exclusive *Height Adjustable Locking Nut*, which enables a player to adjust their action at the first fret without having to modify the nut cavity. The *RGZ 820R* combines a fast action maple neck with a new vitage recess neck joint and a sculptured alder body. This gives the guitar an amazing richness of sound. The *RGZ 820R* was first introduced in April, 1993. For further information you can contact: **Yamaha Corporation Of America**, Guitar Products, PO Box 6600, Buena Park, CA 90622-6600.

In continuing our exploration of new **Yamaha** products, here are two guitars sure to interest **Hit Parader** readers: the *APX 10D* and the *APX 20D Acoustic/Electric Guitars*. These models meet the difficult challenge of reporducing a natural acoustic sound while also providing an exciting electric guitar capability. To accomplish this, two piezoelic pickups are used, one mounted under the top to accurately sense the instrument's pure acoustic tone, and another mounted under the bridge saddle.





Another exciting addition to the **Yamaha** line is the *AES1500B*—an update of the company's highly successful *AES1500* model, first introduced in 1991. In fact, the two models are identical, except for the use of a *Bigsby* vibrato/tailpiece and fully adjustable bridge. The guitar is constructed of figured maple for the top, back and sides. It also features a newly designed top bracing system which allows the guitar to be utilized at high volume levels while avoiding unwanted feedback





While we've been covering **Yamaha**'s new guitars up 'till now, here's a look at the company's new *PSR 5700* electronic keyboard. The professional model offers 16-bit sound, interactive accompaniment and a built-in 3.5 floppy disk drive. Other features include: a 38 note polyphony, a total of 100 AWM voices and 126 general **MIDI** voices.

VIDEO VIEW

BY ANNE LEIGHTON

THE BEST IN HOME ENTERTAINMENT

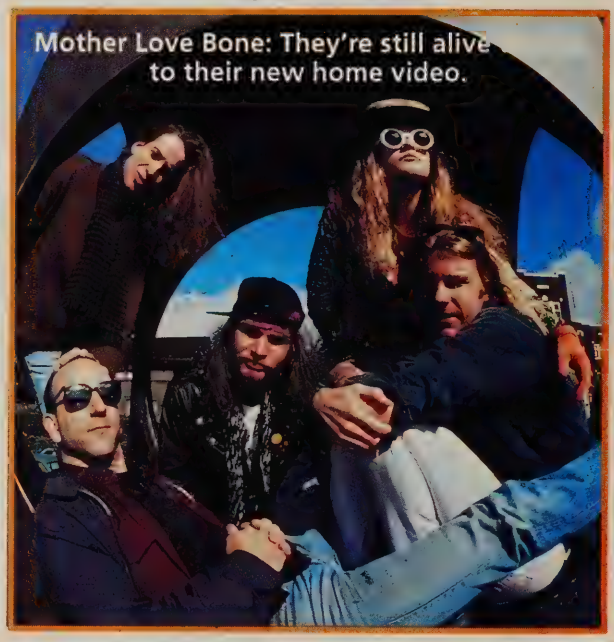
Now that Pearl Jam is so hot, PolyGram Video is capitalizing on the group's heritage by releasing **Mother Love Bone—The Love Bone Earth Affair**. In addition to Mother Love Bone's music, there are lots of interesting aspects of the video, including seeing what Jeff Ament and Stone Gossard look like with makeup. Plus you can see the late Andrew Wood, yourself, and decide whether or not this pretty blond frontman was worth all the acclaim now being bestowed upon him by his fellow rockers. (35 min/$14.95).

******

CPP Belwin has lots of instructional home videos, including several drumming tapes like one from Iron Maiden's Nicko McBrain called **Rhythms of the Beast** ($39.95). There's another from John Mellencamp's drummer, Kenny Aronoff—**Power Workout I and 2** ($24.95 each/ $39.95—total). And there's lots of guitar videos. Megadeth's Marty Friedman, who's been busy with lots of extracurricular projects like a solo new age album, **Scenes**, also found time to create an instructional video called **Melodic Control** ($49.95). CPP Belwin, Inc. also has instructional videos from Europe's **Kee Marcello**, and soloists **Larry Mitchell** and **Allan Holdsworth** ($49.95 each). Bassist Randy Jackson's video is **Mastering The Groove** ($49.95).

Guitar great, Les Paul, is the subject of another home video called, **The Living Legend Of The Electric Guitar**. This one features lives performances of his classic songs like *How High The Moon* and *The World Is Waiting*. (68 min/$19.98—VHS/$34.98—Laser/BMG Video). And if you like Elvis Presley's songs, check out **Honeymoon In Vegas** which features a plane-load of Elvis impersonators. Bono, Billy Joel and Dwight Yoakam are some of the top pop singers who sang Elvis songs on the soundtrack. (95 min./no sugg. retail/New Line Cinema).

Michael Wiese has over 25 years experience in the movie industry, and has used his experience plus industry awareness to author several books and tapes about filmmaking. They all offer great advice to folks who want to break into videomaking and independent film production. Of special note to *Video View* readers with an eye towards a career are **The Independent Film & Videomakers Guide** ($18.95) **Film & Video Budgets** ($18.95), **Film & Video Financing** ($22.95) **Home Video Producing for the Home Market** ($16.95), plus some on the actual craft of filmmaking—directing and screenwriting. If you're looking to start with one book, try the **Home Video Producing For The Home Market**, which gives more than just the basics on how you can develop a home video and then set up a distribution network. Better yet, write for a brochure c/o Michael Wiese Productions, 3960 Laurel Canyon Blvd-suite 331, Studio City, CA 91604.



Mother Love Bone: They're still alive to their new home video.

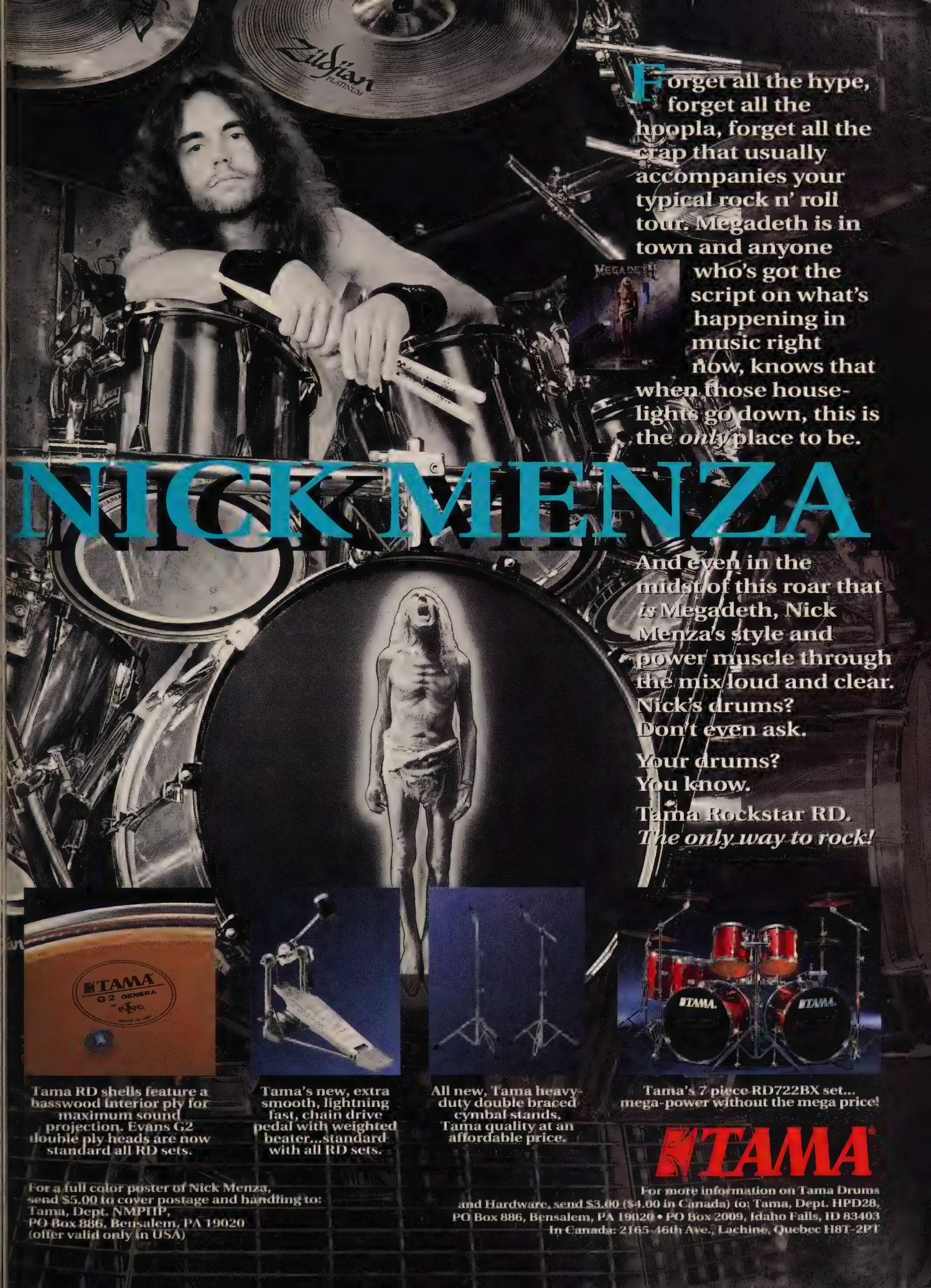
PHOTO: JAMES BLAND

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There are lots of thrillers that'll keep your spine on the edge of your seat this month. The original **Black Sabbath** starring Boris Karloff is finally available on home video by a new company called Sinister Video ($16.95 plus $2.05 S&H Video—503-773-6860). In fact Sinister has over 60 newly available thriller chillers, some old classics like **The Naked Witch**, **The Strangler**, and **Bluebeard**. Other classics include **Peter Gunn**, worth checking out for the movie's soundtrack ($9.95/Rhino Home Video) and 14 **Sherlock Holmes** movies starring Basil Rathbone ($14.98/CBS Fox) Some recently made great chiller thrillers include Brian De Palma's **Raising Cain** ($34.98/MCA Universal), Al Pacino and Michelle Pfeiffer in **Scarface** ($39.98/MCA Universal), Stephen King's **Sleepwalkers** (Columbia Tri Star), Dennis Hopper's **Nails** ($89.98/Fox Video), Traci Lords' longawaited **Intent To Kill** ($89.95/PM Home Video), and an expanded version of the Kevin Costner movie, **JFK: The Director's Cut** ($94.99/Warner Home Video). There's also **Stalking The President: A History of American Assassins** (White Star). A couple of cool comedic thrillers include Shannen Doherty's **Freeze Frame** ($89.95/New Line Home Video), **Killer Tomatoes Eat France** with Michael J. Fox and former Miss Universe Andrea Visser ($92.98/CBS FOX) and **Adventures In Spying** ($89.95/New Line Cinema), **Stay Tuned** with John Ritter and Pam Dawber (no sugg. retail/Warner Home Video).

Other thrillers include a pyschic one with Nancy McKeon—**The Lightning Incident** (no sugg. retail/Paramount), Jason Bateman and Henry Thomas' **A Taste For The Killing** (no sugg. retail/MCA/ UNIVERSAL), Justine Bateman's **Deadbolt** ($89.95/New Line Cinema), Melanie Griffith's **A Stranger Among Us** ($94.95/Hollywood), and Sheryl Lee and Clancy Brown in **Lies, Love & Murder** ($89.98/Republic). Ms. Lee's also in **Twin Peaks: Fire Walk With Me** ($94.95) Columbia Tri Star). There's also Kurt Russell's **Unlawful Entry** ($94.98/CBS FOX), Goldie Hawn, Meryl Streep and Bruce Willis' **Death Becomes Her** (no sugg. retail/MCA Universal), Harrison Ford's **Patriot Games** (no sugg. retail/Paramount Pictures), Peter O'Toole's **The Dark Angel** ($89.98/CBS Fox),and the Paul Schrader directed **Light Sleeper**, which features an all-star cast Willem Dafoe, Susan Sarandon and Dana Delaney ($92.98/Live Home Video). There's also **Afraid Of The Dark** about a 12 year old boy, who's going blind but he is stalking a killer (no sugg. retail/New line Cinema). And there's more **Dark Shadows** episodes from the 1991 TV series. (Episode One-$29.98/other episodes $19.98/MPI Home Video).

And finally, if you like animated thrillers, Central Park Media Corporation has several like **Iczer**—a female warrior who battles space aliens ($29.95), **Tobor** a man who became a robot, and episodes of **Urusei Yatsurqa** ($39.95) and **Genesis Surviver Gaiarth** ($39.95). There's also Kim Basinger and Brad Pitt's **Cool World** (Paramount), Marvel Comics' **X Men** in the episode **First Night Of The Sentinels** ($12.98/PolyGram Video), and several Ray Harryhausen stop-motion animation movies including **The Beast From 20,000 Fathoms** and **The Valley Of Gwangi** ($34.95 each/Warner), and **First Men In the Moon** ($49.95).



Forget all the hype, forget all the hoopla, forget all the crap that usually accompanies your typical rock n' roll tour. Megadeth is in town and anyone who's got the script on what's happening in music right now, knows that when those house-lights go down, this is the *only* place to be.

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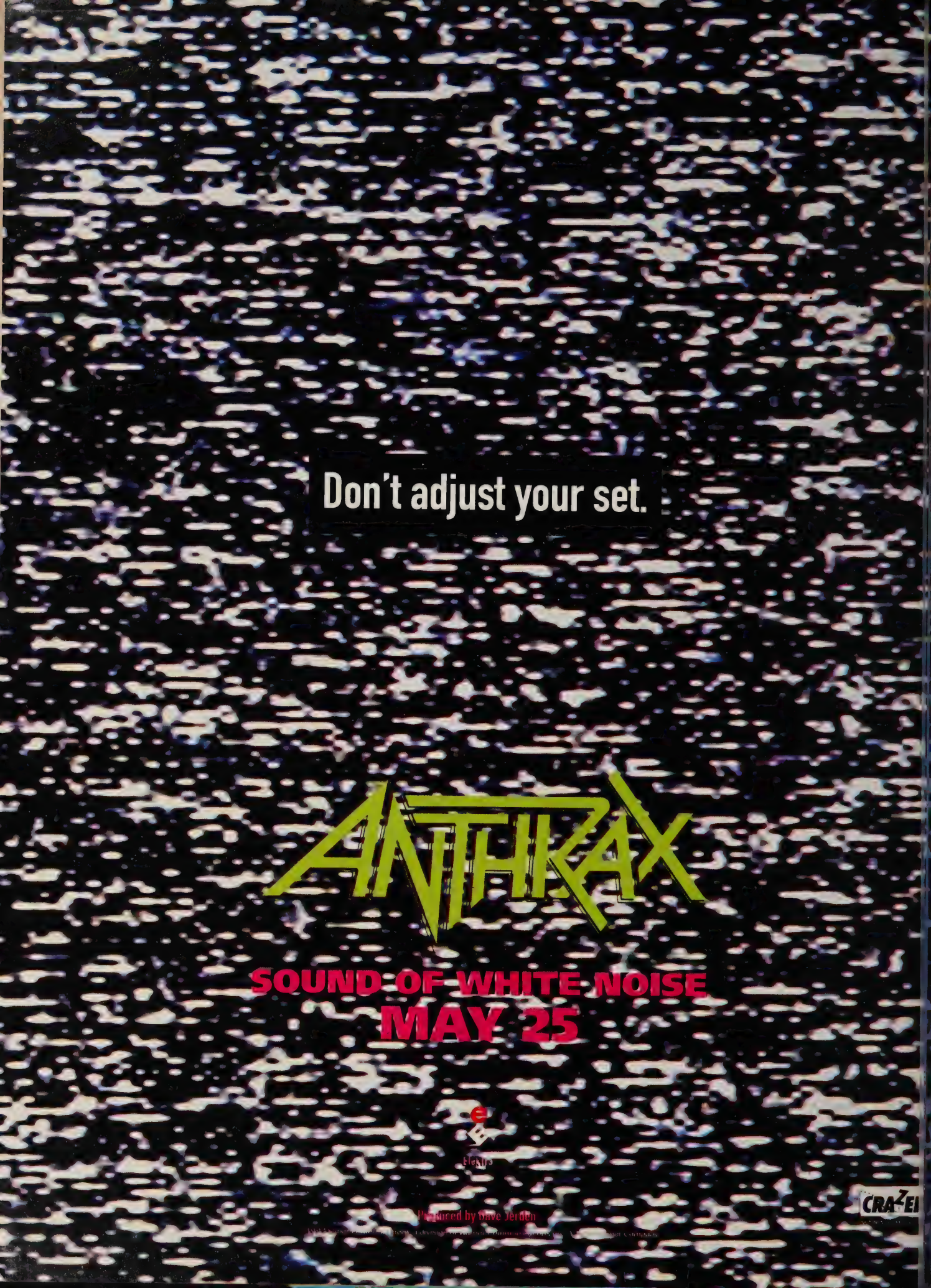
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"Tipper Gore really hurt our sales in the States."

done. Other than that, we're not even sure how we're gonna approach writing for this next album. Last time Slash would write his songs, I would write mine and Izzy would write his, and then we'd put 'em all together. Well, this time there's no Izzy, and Slash isn't writing just his songs—it's gonna be more of a collaboration thing. We don't know if we're gonna be writing with Gilby or somebody else. We know we want to play with Gilby, but we're not sure about the writing.

HP: Do you look at Guns N' Roses as a continually evolving entity, or are you satisfied with the personnel that's now in the band?
AR: It's definitely an evolving thing because everyone has a different direction that they want to go in, and I wanted to get the band big enough that they'd have those opportunities. We have a lot of new people in the band, but what works at the end is what gets me and Slash off. We're not sure where we want to come from with the other band members as far as the writing goes, and, who knows, if someone isn't into a song, maybe they don't want to be there. We're really into letting Matt go more off on his own in terms of drumming for G N' R. On **Use Your Illusion,** he was pretty much playing just what we wanted to hear on a particular song-which we already had together before he joined the band. On the record, he's one of the most amazing drummers I've ever heard, but he's better than that.



"We're not sure how we're gonna approach writing the next album."

HP: Did Matt earn such high respect more for the work he's done on stage or on album?
AR: More from just jamming. When he goes off on his own creative sense it's pretty amazing. I want to facilitate that getting out. I want Matt to just explode on the next record.

HP: We know there are some other projects in the works for the band at the moment, including a variety of videos. What can you tell us about those?
AR: First, we have two "making of" videos coming out—and in typical G N' R fashion we'll be putting out Number Two first. It's called *Making F**king Videos—Part II November Rain.* Then we're putting out another documentary about the making of *Don't Cry.* We still have yet to write what will be the third part of that story, which will be *Estranged,* which will show what happened, and why. Then, we've had a documentary crew out with us the whole time we've been out on the road, and they've been filming everything. We're just having our director go through all the footage and we're putting a movie together that will be a combination of reality and fiction tied in with the three videos, *November Rain, Don't Cry* and *Estranged.* That story will tie in with the reality of

PHOTO: GENE KIRKLAND


"Guns N' Roses is definitely an evolving thing."


"However big I get can only help the band."

Guns N' Roses, yet there'll be a fictional story going on as well going on between me and my girlfriend Stephanie. We're working on it, but we can't guarantee exactly what it'll be until we get it done.

HP: Do you ever worry that the persona of Axl Rose will get bigger than Guns N' Roses?
AR: The bottom line is that nothing can come between Slash and I, and as long as we have that bond we have Guns N' Roses. However big I get can only help the band because it attracts more attention to Guns N' Roses. I'm not worried about being pulled in other directions. I need Guns N' Roses in my life.

HP: There has been talk, however, about Slash doing a solo project. Can you ever see yourself doing an album away from Guns N' Roses?
AR: I want to do some stuff on my own, but not as a means of trying to prove my own sense of identity. You know the song *My World* on **Use Your Illusion II**? I want to do a whole project like that by myself and with whoever else might want to be on it. But right now it's just me and a computer engineer. It's just raw expression—just putting ideas together. We just go in, say "what do we want to do" and get to work. We completed *My World* in three hours. It's something that I need to get out of my system, but it's not something I want to base my career and future on.

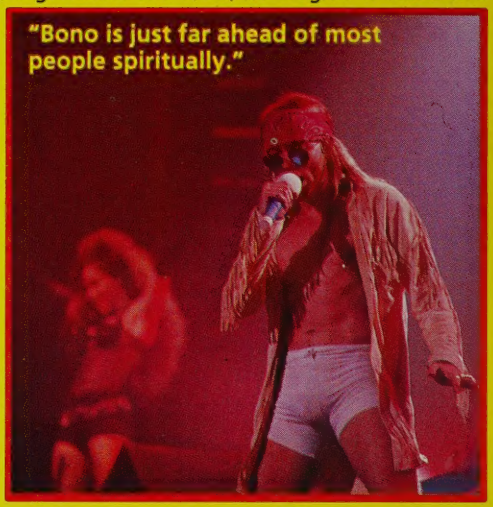
HP: You mention the idea of working with other musicians. If you had your choice, who would you really like to work with on a project?
AR: Trent Rennor from nine inch nails is one, and Dave Navarro from Jane's Addiction is another guy I want to work with. I've talked to Trent about working with me on an industrial synth project, at least on one song, and I definitely want to work with Dave on something. I've always been curious what he would sound like working with Slash on something.

HP: Wasn't Dave rumored to be joining Guns N' Roses after Izzy left?
AR: Yeah, there was a lot of talk about that, and we were very open to it. But it just wasn't the right time in Dave's life for it to happen. He was kind of needing the time to just see where he was at, and he's been very successful at that. But the idea of working with him excites me to no end because I still put on Jane's Addiction and it always seems brand new, no matter how many times I hear it. I'd like to try to achieve a fusion of what they were trying and what G N' R is doing. I think that blend, if taken seriously and patiently, could be amazing. It could be a fuller thing than anyone's done before. Dave and Slash together could be incredible—two guys very "out there" on their own, working together. It's like the first time I met Slash, I said, "The world's gotta see this guy." That's why when he plays with other people or does solo things it totally gets me off and makes me happy. It secures his place in rock history as a guitarist. I feel the same way about Dave. Obviously, I have a much closer bond with Slash. being involved with him for so many years, but I think the world kind of missed Dave. I'd really like to help fix that.

HP: You've been called a spokesman for a generation. Is that a heavy burden for you to bear?
AR: I think my material has a place, but I don't place myself that high up on the totem pole. I was reading an interview with Roger Waters recently, and he was saying that he considers himself one of the five best English writers of all time. He figures there may be John Lennon up there, and maybe Freddie Mercury, but he doesn't know who else. I

look at his writing that way too. I don't put myself in that category at all. I'd like to grow to a point where I could. I look at people like Bono, and to me he's just so far ahead of most people spiritually, and in the way his spirituality comes across in his lyrics. That's amazing to me, and it encourages me to strive to reach places where other people have already been. I admire their sense of themselves and where their hearts and minds really are. That's where I want to go with my lyrics, and I hope our audience will come along with us.

HP: It's been said that as someone gets gets older and wiser, it's tougher to relate to a 17-year old audience. Do you find yourself beginning to have that problem?


"Bono is just far ahead of most people spiritually."

AR: It's back and forth. It depends on the song that we're doing. I can easily be 17 whenever I want. But I'm operating in worlds now where I have to be 45. I can go back and forth. We try to make albums that go from one extreme to another. My girlfriend recently asked me if I could still write a song as nasty and gritty as the things on **Appetite**, and I told her that it would probably depend on the song and if I was moved to write that way. But I'm not gonna write that way just to sell records. I'm not gonna write any more bar room sex songs just to sell a few more albums. If something inspires me to do it, I will. I won't regress. I'll do it if I can take it to a new place, a new level.

HP: We'll ask you one last thing. When you wake up in the morning, are you happy being Axl Rose?
AR: Am I happy? Hmmmm. Yeah, but I won't really know how happy I am until the end of this tour in May. That's when I'll know if I achieved all of my goals. I've achieved a lot of them, but I'm not in a place where I can sit back on my laurels and say "Hey, I did it." If I can kick back in June and feel a sense of accomplishment, then I'll be happy.

HP: What's the first thing you're gonna do when you have some free time?
AR: I don't remember what free time is. I just bought a skate board, and I was thinking of getting back into that. I can do that then because if I break my arm, I won't have to miss any tour dates because I won't be on tour anymore! I bought a new house, so I guess I'll try to set that up and get some stability in my life. I'll be happy doing some domestic things. Stephanie and I have worked very hard to try and have a personal life, but it's not easy. We've tried to stay in touch as much as possible, but our lives are such fast-moving things. Five months for us, are like five years for most people.

HP: So Axl, any final words for your fans?
AR: We'll see ya on tour!

"I can easily be 17 years old whenever I want."




Axl Rose.